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DECEMBER 1925

Vol. 8 - No. 12

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 Petersburg, Pa.  
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"I think I have not in our annals noted a finer response of appreciation from organ recital than that of your effort here. A man who can turn people's ears toward organ in this vicinity and create a new enthusiasm is a wizard."

—W. E. WOODRUFF, *noted critic of Wilkes-Barre.*

"You have the rare faculty of making the best form of musical art understood and appreciated by the common man, without doing violence to the high standards of the art."—PRESIDENT, *University of Florida.*

"Living example of command of console. A man to be reckoned with."—T. SCOTT BUHRMAN in *"The American Organist."*

"One of the younger organistic giants."—S. E. GRUENSTEIN in *"The Diapason."*

"Have never listened to a program which would serve as a fitting parallel. Rendition absolutely defies criticism."

—BOSTON POST (Radio recital critique).

"Your recent recital before the Buffalo Chapter, American Guild of Organists was such a success that your return to Buffalo is simply the matter of the return of another musical season. The members of the Chapter who heard you are all enthusiastically singing your praises."

—DEWITT C. GARRETSON, *Dean, Buffalo Chapter, A.G.O.*

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## Christmas Music

THE Christmas numbers published during the past twenty years total a larger number of excellent things than can be achieved in any twelve-month period in the history of publishing; it has been the effort of the Editors to prepare for this issue a series of reviews that shall include not merely the current publications already available but also an equal number of those published in former seasons. We add publication dates to every review. Composers send their manuscripts too late for timely publication; the publishers consequently send them to the press too late for timely review; in 1926 we shall have many belated 1925 publications for analysis. Every review for these pages is written with the constant effort to tell the greatest majority of organists the things they want to know about an anthem; we aim not to please the great cathedral organists, but the little church organists who outnumber the former a hundred to one. Any reader who buys music on the strength of the reviews in *THE AMERICAN ORGANIST* and is disappointed in his purchase, will confer a genuine favor on the Editors as well as on his fellow organists if he will state his experience in detail in a letter to the Editors. Our effort is to make these the most reliable music reviews in the world.

EDWARD SHIPPEN BARNES: "A LITTLE CHRISTMAS CAROL", 4 pages of delightful Christmas atmosphere, fine rhythmically, harmonically, and melodically, with an attractive accompaniment, and all easy for the average volunteer chorus or quartet choir. Short soprano solo, or ladies in unison. Get it. (Ditson 1925, 10c)

MRS. H. H. A. BEACH: "AROUND THE MANGER", 6 pages, minor mood, 6-8 rhythm, easy enough as to notes but not otherwise, and should be used only by highly trained choirs. Also issued for high and medium voices as a solo. (Ditson 1925, 12c)

GENA BRANSCOMBE: "HAIL YE TYME OF HOLIE-DAYES", 5 pages for men's voices, opens with bell-like introduction and then goes into attractive materials well written for the men, not difficult, well worth using, has real Christmas spirit. (Schmidt 1924, 12c)

F. LESLIE CALVER: "IN THE BEGINNING WAS THE WORD", 7 pages for chorus or quartet, bass and soprano solos, tuneful, rhythmic, ends with good climax; easy to do, suited for average chorus. (Summy 1921, 15c)

CALVER: "I SING THE BIRTH", 4 pages unaccompanied, allegro con spirito, valuable for its contrast values, in the style of a carol, offering many fine choral effects for any choirmaster able to secure them; chorus or quartet. (Schmidt 1925, 10c)

C. WHITNEY COOMBS: "THE MIDNIGHT HOUR", 7 pages for chorus or quartet, of varied materials, tuneful and rhythmic, with an occasional climax of that sparkle peculiar to Mr. Coombs' work; will be most effective where good music is appreciated. (Flammer 1922, 18c)

CUTHBERT HARRIS: "LO THE MANGER WHERE HE LIES", 6 pages, preferably for quartet of brilliant and capable singers controlled by a choirmaster of ability; of varied materials, always interesting. (Schmidt 1925, 12c)

A. WALTER KRAMER: "THIS IS THE DAY THE CHRIST IS BORN", 4 pages for unaccompanied chorus or brilliant quartet, easy to do, but wants a rhythmic vitality not common among choirs; ends with an unexpected Noel; an unusual work in many ways. (Ditson 1925, 10c)

CEDRIC W. LEMONT: "IT CAME UPON THE MIDNIGHT CLEAR", 10 pages, for chorus, with soprano and baritone solos, much variety, opens pianissimo, closes fortissimo; should be used at the big place in the service. (Ditson 1925, 15c)

ORLANDO A. MANSFIELD: "HE SHALL BE GREAT", 10 pages, for ladies' trio, contrapuntal, excellent part-

writing, for churches where serious music is always in order. (Schmidt 1925, 12c)

PURCELL J. MANSFIELD: "GOOD CHRISTIAN MEN REJOICE", 4 pages, 14th Century melody harmonized effectively for ladies' trio; something unusually good and not difficult. (Schmidt 1922, 10c)

PURCELL J. MANSFIELD: "IT CAME UPON THE MIDNIGHT CLEAR", 4 pages, for two-part junior choir or sopranos and contraltos; of good Christmas flavor and worth using. (Schmidt 1922, 10c)

H. ALEXANDER MATTHEWS: "SING CHRISTMAS BELLS", 12 pages for chorus, effective accompaniment, brilliant choral work, ample variety, soprano solo, fine unison passage; a big Christmas number for a good chorus. (Ditson 1925, 15c)

GEORGE B. NEVIN: "THE BLESSED LULLABY", 4 pages for trio of ladies' voices, a rather charming little number that will add beauty as well as contrast, not difficult, melodious and of good Christmas spirit; get it. (Ditson 1925, 10c)

GEORGE B. NEVIN: "HAIL GLADDENING LIGHT", 7 pages suitable for processional or recessional, simple, rhythmic, with solo for high voice or unison, melodious. (Ditson 1922, 12c)

GEORGE B. NEVIN: "HARK A BURST OF HEAVENLY MUSIC", two pages with three verses, suitable for processional, rhythmic, melodious, strong unison opening. (Ditson 1899, 8c)

PHILO A. OTIS: "A CHRISTMAS MESSAGE", 6 pages, opens with bass recitative, full of contrasts, some unaccompanied passages, lends itself to interpretive effects, not difficult. (Summy 1921, 15c)

PHILO A. OTIS: "THE DAWNING LIGHT", 6 pages, for chorus only, with divided parts, calling for pretty good singing, but giving good rewards, an anthem worth working up. (Summy 1918, 15c)

PRAETORIUS: "TODAY IS BORN IMMANUEL", 6 pages arranged by Dr. Dickinson for chorus, or perhaps quartet; the sort of thing that gives distinction to a choir—unless the organist makes the mistake of turning it from a jubilate to a funeral song; easy to do but requiring superb finishing. (Gray 1924, 12c)

FREDERICK N. SHACKLEY: "HAIL TO THE LORD'S ANOINTED", 10 pages for chorus or quartet, brilliant, rhythmic, not difficult, tenor and bass solos; a good volunteer chorus will go to it with glee and open the service with genuine jubilation. (Schmidt 1906, 15c)

ALFRED WOOLER: "BREAK DAY OF GOD", 7 pages, suitable for processional, easy, rather tuneful, rhythmic, well written and worthy of any good chorus. (Lorenz 1911, 10c)

Bohemian: "THE ANGELS AND THE SHEPHERDS", 6 pages edited by Dr. Dickinson, opens with four-part chorus of ladies' voices, followed by the men in the same manner; genuinely Christmas in spirit, not difficult, highly effective, especially for contrast. (Gray 1923, 12c)

Three Christmas Carols: 8 pages in all, for trio of ladies' voices, not difficult, admirable contrasts between the three; look them over before you make your programs. (Schmidt 1925, 12c for the three)

Eight Old English Carols: 10 pages edited by Mr. Harvey B. Gaul, comprising numbers in hymn style, of contrasting character, easy for the chorus or quartet. (Schirmer 1922, 10c net for the collection)

Ten Traditional Carols for Christmas: 12 pages for chorus of men's voices, presenting excellent numbers well known to all congregations; easy to do, affording the program-maker something he needs for his elaborate Christmas festivities. (Ditson 1925, 15c)

### CANTATAS

ASHFORD: "TIDINGS OF GREAT JOY", 60 pages, for chorus, or possibly quartet with but few changes, a tuneful, attractive work that makes a strong appeal to an aver-



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—*Southampton News.*

"Every note the famous player drew from his instrument was an artistic triumph."

—*Portsmouth Advertiser.*

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—*La Metropole, Antwerp.*

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—*De Morgendpost, Antwerp.*

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portation. Recital admirable . . . undisputed master and Virtuoso of the very first rank."

—*Le Neptune, Antwerp.*

"Technic of Firmin Swinnen astonishing . . . pinnacle of perfectness in technic and coloring. An evening of genuine art."

—*De Schelde, Antwerp.*

### In America

"The playing of it (Widor Symphonie) was phenomenal. Swinnen will no longer be a name in a paper, but a man with a superb organ-technique."—*Toronto Conservatory of Music Review, Toronto.*

"Swinnen shows almost uncanny mastery of organ . . . one of the greatest organ-technicians who has appeared here . . . Playing masterful. . . fairly dazzled by display of pedal technique . . . a great artist had been playing for them."—*Springfield Union, Springfield, Mass.*

" . . . delightful crispness and poetic feeling so characteristic of this artist."

—*The Diapason, Chicago.*

"Swinnen thrills by organ-mastery. Mr. Swinnen was greeted by an audience that filled Grace Church to its doors, and which did not hesitate to show its appreciation for his work by applauding with vigor, even though the recital was given in a

place where applause ordinarily is barred."—*The Evening Journal, Wilmington.*

"Hundreds swayed by art of celebrated organist." — *Wilmington Morning News, Wilmington.*

"No Bloomsburg audience has ever heard a finer organ concert than that given in St. Matthews by Firmin Swinnen. Nothing was left to be desired both as to the numbers and as to the perfection of execution. In spite of the fact that it was one of the worst nights of the fall, the church was crowded and the front aisle and chancel were overfilled."

—*Morning Press, Bloomsburg.*

"All the best qualities of organ playing were present . . . finger technique, pedalling, registration and conception were brilliant."

—*Pottstown News, Pottstown.*

"Impression of great competence, taste and expressive ability."—*New York Herald-Tribune, New York.*

"The celebrated Belgian organist was the attraction that could have put one of those S.R.O. signs on the church doors, if such signs are ever made for church doors . . . an audience of as many hundreds people as can crowd into the large auditorium at St. Paul's church."—*Wilmington Morning News, Wilmington.*

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age volunteer chorus and equally strong to the average congregation—meaning to 99 out of 100 congregations, and 90 choirs. It is not difficult; there are passages for four-part choruses of men's voices and also ditto ladies'. Get a copy for examination. (Lorenz 1925, 75c)

FORMAN: "THE BIRTH OF THE MESSIAH", 23 pages, for two-part chorus of ladies' voices, or for junior choirs. It is not difficult, but manages to attain quite some variety in spite of the limitations of two-part writing. The publishers perform a genuine service to the church in making such works available for junior choirs. (Heidelberg 1924)

GABRIEL: "THE NEW-BORN KING", 60 pages for chorus or quartet, tuneful, rhythmic, easy, using occasional hymn-tune themes, no writing for more than four parts, has a good appeal for the volunteer chorus and average congregation; plenty of jubilation. (Lorenz 1925, 75c)

MILLER: "THE PRINCE OF PEACE", 59 pages, a work of unusual merit, both melodically and structurally, though it is not as simple and direct as the lesser volunteer choirs will demand on short notice; yet it is not difficult, and its tunefulness will make it an ornament to the Christmas season. (Victor 1923, 75c)

OHL: "THE CHRIST CHILD", 48 pages, chorus or quartet, easy to do; plenty of variety, melodious and interesting. Get a copy for examination; quartet can do it as well as a chorus. (United Lutheran Pub. 1925, 60c)

STULTS: "KING IMMANUEL", 22 pages, for chorus, using concerted passages for ladies' voices and also for men's; a short and interesting work that is easy enough for the volunteer chorus. It is tuneful and rhythmic, using the simple elements of music to carry an attractive Christmas message. (Lorenz 1925, 50c)

## Repertoire and Review

Prepared with Special Consideration to the  
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in Concert, Church, and Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS

RENE L. BECKER: *POSTLUDE Dm*, 11 pages for advanced organists, for church use only, as the title shows. It is perhaps more appropriate for preludial use, in the modern church in larger cities where inspiration is the order before the service and repose the order after. It opens with processional-like motive in 3-4 rhythm, quite effectively, and then gradually becomes slightly more continuous in mood and less precise in message. It is grandiose, big-voiced, suited to arouse and lead. The middle section gives a smooth melody with moving lefthand and pedal parts, too involved to be musical in the public's viewpoint, but fine for true church services where there is excellence and appropriateness throughout. Musicians who dare present only the best, will be interested in this number; it is not difficult for such. (Gray 1923, 75c)

GEORGE A. BURDETT: *CORTEGE DE FETE*, six pages for high class preludial materials for church organists, opening with fortissimo leadership on easily understandable materials, which grow slightly technical as they progress, and then change to contrasting middle movement in which the righthand part is a harmonized melody with the left hand giving a running passage in quavers. The two hands reverse the process a little later, and then the piece ends with the vigor of its beginning. It is high class music for musicians, yet within reach of congregations where the better things are heard; it is not difficult, and will appeal chiefly to musicians of conservative tendencies who have the opportunity to follow their own ideals. (Schirmer 1924, 50c net)

FRANK HOWARD WARNER: *ELEGY*, four pages of smooth melody in 5-4 rhythm against quaver triplets in the left hand and a sustained pedal. Illustration 1292 shows the whole idea. It is a musicianly piece of reflective mood, somewhat classic in atmosphere, slightly echoing



the heart of Chopin in some of his *PRELUDES*. It is very easy to play and fine for a quiet evening service in the church, or solemn scene in a good picture, or for contrast on a good recital program. Not at all difficult. (Schirmer 1924, 40c net)

## Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROWLAND DIGGLE

THE interesting new *SUITE BRETONNE* by Marcel Dupre, published by Leduc of Paris, is in three movements: *Berceuse*, *Fileuse*, *Les Cloches de Perros-Guirec*. It is of only moderate difficulty and should prove effective material for the recital program, I like the *Berceuse* very much and it seems to go well.

From the same publisher comes *PREMIERE SYMPHONIE* by Emile Bourdon, an extended work of some 70 pages divided into four movements: *Prelude et Choral*, *Romance*, *Intermezzo*, *Final*. It is not the sort of music one can judge from the printed page—modern in feeling, and difficult; the middle two movements appeal to me most but I should very much like to hear the work played by Mr. Lynnwood Farnam to whom I am sending a copy.

I have enjoyed playing a number of new things by Alan Gray published by Stainer & Bell of London, there are *CHORAL PRELUDES* on *Rock of Ages*, *St. Matthew*, *St. Oswald*, *University*, *St. Flavian*, and *St. Peters*; a fine *FANTASIA* in A, and an *INTRODUCTION AND PASSACAGLIA* in D minor. All show the master hand, are excellent for church and recital use, not difficult, and do not demand a large organ; I like them all, especially the *St. Matthew* and *St. Oswald* and the *PASSACAGLIA*; at the same time the *FANTASIA* in A seems to be liked by the average listener. Dr. Gray has also made a charming arrangement of the Choral "Awake us Lord we pray Thee", four pages of charming music.

From Augener comes a delightful *CAPRICCIETTO* by Leonard Butler; I have found it one of the most popular pieces I have played for many a day; it is quite easy and is sure to be played a great deal.

C. Corbett Sumson comes forward with *TWO ANDANTES* and *FOUR PRELUDES*. I like them very much for church use; they remind one of Vaughn Williams. The first of the *ANDANTES* is in the nature of a prelude to the hymn "Jesu the very thought is sweet" and is a splendid example of what such a prelude should be. The third of the *PRELUDES* is a choral *Prelude on Wachet Auf*—a stunning piece of writing that makes a fine postlude.

Dr. Henry G. Ley of Oxford is to be congratulated on his fine edition of the *Handel FIFTH CONCERTO* (second set) that Stainer & Bell have published; what an admirable work it is. The second movement is to my mind one of Handel's best, and the *MINUET* a delight.

Alec Rowley has a *SONG OF HAPPINESS*, published by Ashdown. I can't say that I care for it at all; however, it might be useful to theater organists.

From Germany I have a *CHORAL AND VARIATIONS* by Gustave Reinhold, one of those impossible pieces of music that takes a Farnam to play and a deaf man to listen to; in its 42 pages I cannot find one bar with less than four accidentals and every so often there are notes that would have to be played with the eyebrows or left out.

From Holland there comes a rather nice *REVERIE* by Anton Artus; it would make a nice service prelude for Christmas as it introduces a strain of *Holy Night*; it is quite easy and only needs a small two-manual organ.

December 1925, Vol. 8, No. 12

# The American Organist

G. SCOTT BUHRMAN, F.A.G.O. . . . Editor

LATHAM TRUE, Mus. Doc. . . . Associate Editor

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## Editorials and Articles

ST. BARTHOLOMEW'S CHURCH (410) .....	FRONTISPIECE
MAYBE EVEN A ROW? (411) .....	EDITORIALS
CHARGING THE WINDMILLS (414) .....	C. S. LOSH
NATURE NURTURES MUSICIANS (420) .....	ALBERT COTSWORTH
ORGAN RECITALS—AGAIN (418) .....	ALLAN BACON
WORSENER MUSIC FOR WORSENER FILMS (424) .....	EDMUND MIE D'OR

## The Church

MR. DUNHAM'S DEPARTMENT	
EDITORIALLY .....	427
CALENDAR SUGGESTIONS .....	427
GENERAL DEPARTMENT	
CHILDREN'S CHOIRS .....	428
CHRISTMAS MUSIC .....	407

## Photoplaying

"ORIGINAL ORGAN NOVELTY" .....	429
"A RAISE IN PAY" .....	
WORSENER MUSIC FOR WORSENER FILMS .....	424
CRITIQUES:	
CAPITOL—RIVOLI—WARNER'S	

## Notes and Reviews

CARILLONIZING AMERICA .....	433	NEWS RECORD AND NOTES
ORGANS UNDER THE MICROSCOPE .....	431	
POINTS AND VIEWPOINTS .....	432	BUILDERS .....
ORGAN MUSIC PLUS		CONSERVATORIES .....
RADIO SCHEDULE .....	435	MAGAZINE FRONT COVERS .....
REPertoire AND REVIEW		PUBLISHERS .....
CHRISTMAS .....	407	RECITALISTS .....
FOREIGN .....	408	REPRESENTATIVES REPORTS .....
ORGAN .....	407	NEWS BREVITIES .....

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#### CHRISTMAS MUSIC SUPREME

The Metropolis offers St. Bartholomew's for its beautiful modern building, its exceptional double Skinner organ, its adequate music appropriation that insures the city's largest mixed chorus, and for Mr. David McK. Williams, an American organist who divides Christmas music honors chiefly with Dr. Clarence Dickinson and his Brick Church chorus.





# The AMERICAN ORGANIST

Vol. 8

DECEMBER 1925

No. 12

## Editorial Reflections

### —Maybe Even a Row?



R. PERCY CHASE MILLER wrote, by invitation, the first article published in these pages and thereby earned an incomparable crown of glory. He still wears it. Not being over-active as an organist he practises the lost art of thinking. It is our privilege, perhaps duty?, to give the reader Mr. Miller's thought. Since it helps elucidate problems to which the magazine is dedicated, it is also a pleasure. Since I'm too busy to write an Editorial of my own, appropriating Mr. Miller's private letter is a joy. The subject is Criticism. Mr. Miller says:

"I pass on to you the inspiring thought that the conjunction of Mr. Lovewell's article on Criticism with the account of the Conventions was really very interesting. However, I understand his point, and am inclined to agree therewith, at least to the extent that where there is any attempt at criticism at all, or even of appraisal, there should not be merely compliments and whitewash. Now whether it is the business of a magazine like T. A. O. to go in for musical criticism or not is something on which I have no definite opinion, one way or another; but I do

wonder what Mr. Lovewell thought of the account of the Convention which in the issue just to hand follows directly upon his remarks. Of this account the Authors go through a list of the papers and recitals, with no comments except a few nice ones, and a deprecatory reference to one player's excessive use of the Tremulant and to one composition they didn't care much for, and when you have read this far you think the Convention must have been pretty good, and then they spring a bomb on you by saying (in more elegant language than mine) that most of the recital-work was punk.

"Your Authors leave the reader badly puzzled, first, as to whether there was really any good playing at the Conventions after all, and second, if there was, who did it? Certainly, admiration for the excellent player whose name they mention as a sample of the class of players they would like to see on Convention programs does not imply that nobody else can play well enough to be worth listening to, even on an occasion of this sort, where rather high class performance is reasonably to be expected, and I cannot help feeling that a vague knock of the sort they give in the article under question is much worse than no knock at all! I believe it is true as I have so heard from friends both intelligent and truthful who were present, that not all the recitals maintained throughout an entirely soul-



satisfying standard of excellence; your Authors doubtless had this fact in mind, and felt it should be generally known, and so took steps towards diffusing information accordingly, but they leave us in doubt about the whole show, which isn't fair. If an article like theirs is a proper place for criticism at all, I wish they had given us criticism of both kinds, boosts and knocks. If the whole thing was a frost—which is incredible—they should have said so; if somebody or other didn't

know his numbers, or the organ, or had no message to put across, or couldn't put it across even though he may have had it, or was a dub, or a faker, or a bluff; or if, on the other hand, somebody played something really well, let them have the credit. Criticism of that kind would help the performers, whether they were good or bad; would enlighten those, like myself, who couldn't be present; and would either confirm the judgment of those, who had been present, or raise a discussion (or maybe even a row) all of which would have been very proper and delightful. Don't you think so, yourself?

"If it isn't desirable, on the other hand, to put such criticism in such an article, or in such a magazine, it can be altogether left out.

"There was a time, many years ago, when I was still at college, when I thought I would like to go in for musical criticism as a profession, but, as you see, I didn't do it. How much the world may have lost because of this it is not seemly for me to discuss, nor would you, or anybody else, be the least interested. But I still have ideas about what such criticism ought to be, if it exists at all, and Mr. Lovewell's ideas are worth thinking about."

To which I replied as much in defense as in a useless but none the less ever reiterated plea for that moral support which can come to a publication only from the best minds within the profession it serves (but I'll blue-pencil my remarks, this time all in self-defense):

"Well, what do you want me to do, commit practical suicide? That's what it would mean if we told the full truth or let anybody else do it? Your friend Dunham shivered after he had written the report and sent it for print. In the mean-



time I had softened a thing or two, or three. I have just looked through the article again in the hope that my memory would revive and enable me to tell you just what Mr. Dunham wrote me personally about the men mentioned but it won't come back.

"If the big men were behind honest criticism and would fight for it openly, we could afford to furnish the medium. The crimes we organists commit, officially through our organizations, in passing off on the public the playing of men we champion when those men can't play worth a silly bean, are past comprehension. Then when the public tastes our recitals, because we endorse the players officially, and finds them not worth coming for, and does not come again when an organist plays—why then we wonder what is the matter with the dear people. It is a mighty serious thing for organists officially to invite men and women to play officially before the public in the name of the organ profession."

Mr. Miller continued the discussion:

"No, my dear T.S.B., I don't suppose you really could print the kind of criticisms we both have in mind, and I should be the very last man in the world to suggest that your invaluable magazine, with the pretty pictures on its cover, should commit hari-kari—I enjoy its periodic advent too much, even if I don't agree with every word you print. However, that is not the point (as the man said when he sat on the head of a tack) and, in fact, I don't know as there really is a point, anyway, but there is a lot of tosh printed in the way of professed musical 'criticism', and if it can't be done truthfully, and in an inspiring, enlightening and uplifting manner—as our friend Lovewell would



like to write it--why have it at all. Referring again to the Convention reports, it would perhaps have been rash not to tone them down, as you admit you did, but the close proximity of these emasculated reports to Mr. Lovewell's diatribe against saying pretty things that aren't true and leaving out uncomplimentary remarks that are, was too much for me not to ask you if you didn't notice it yourself after the magazine was off the press?

"I know pretty well what Dunham

thought of the convention recitals--he told me; and from another source his verdict was very strongly confirmed, so I am very sure that what you say in your letter, just received, about the quality of recent Convention recitals is perfectly just and proper. Moreover, admitting the facts, something ought to be done about it--but what? Evidently you can't do anything, and I can't do anything, and when Dunham tries, you don't dare print it (and I don't blame you) though I do think that without the context that you cut out his article is rather tantalizingly incomplete, and there you are! I am not in the class of those idealistic prigs who think they can remake the world by writing pretty little notes (beginning, preferably, with the words "May I not") --oh! I forgot you were a Woodrow Wilsonite--and I certainly don't think these my notes to you are going to do it, especially as they are neither calculated, nor suited, for appearance in type, but they are calculated for your eye, and the former one was just nicely over-stated enough to get a rise out of you."

I am proud that I am a Wilsonite but would be ashamed were I a Democrat. And there we have both praise and criticism; emphatic enough too.

There's a certain amount of patronage in organistic circles to be passed around, just as in political; we all have our



friends, our pets. An Editor feels his responsibility, you may be sure, and tries to eliminate patronage from his columns; in so far as human nature can attain perfection, just that far have we eliminated patronage from our pages--but, unfortunately, no further. A Convention program committee, though it reaches only its hundreds once a year while an Editor reaches his thousands twelve times a year, has its responsibility too. We Editors get ours from our never timid readers--in fact, they kick no matter what we do, and I for one am glad they do. I wonder if Convention Program Committees have the same benefit of this all-sided criticism of their work? I hope so, but the evidence is against the hope.

I borrow a phraseology originally used in referring to The New York Times as I leave my readers with the thought that though I once hoped they would compliment The American Organist as being the kind of a music magazine they could endorse, I now hope that by their criticism and cooperation we shall make it such a magazine that a new subscriber will compliment himself for being the kind of an organist able to enjoy such a music magazine.





# Charging the Windmills

By C. S. LOSH



NCE upon a time there was a lovable old fool who in dead earnest fortified himself for the fray and mounted on his ancient nag went charging the windmills. As the story goes he did no particular harm to anyone, not even himself, and at any rate his recorded efforts come down through the centuries as a prime tale of idealism carried to preposterous limits.

The literary organs of the organ field are constantly filled with the sound of battle--somebody on their hobby charging the windmills--cruel name for an organ! At the risk of being set down for another Donkey the writer herewith breaks a lance on these same windmills, or shall we say in their defense. It matters little save that we are in the fight.

No effort of individuals or organizations will crystallize the electric organ into the mould of fifty years ago--nay, nor yet ten years since. As well stand on the shore and bid the tide stay hence.

A lingering five per cent stick to draw-knobs and straightlaced construction--some would say straight jacketed. Time will take care of all that, also the tenth of one per cent who grow apoplectic at Crescendo Pedals and pedal extension. Some of the conservatism is honest conviction, most of it is plain ignorance and inexperience; a heavy factor is inertia. It costs money to make changes and the larger the production the more it costs. Neither did I find that out from a book.

The wise one who measures the size and quality of an organ by the number of stop-keys is exactly the same kind as he who painfully counts the pipes. What really counts is the number of pipes which speak in the full organ.

A very clever but most unfortunate invention in the old days of tubular action was the duplex action by which a set of pipes could be made to speak on several

manuals--until the advent and development of electric action the only practical method of extending in any way the usefulness of a given equipment of pipes. The very slight advantages of contrast among the registers secured thereby were far more than offset by the unbalanced and weakened tonal structure of the ensemble and the consequent inutility of the couplers.

The Unit system developed the same idea electrically and with a vengeance. In most instances the difficulty about the couplers was solved by eliminating them altogether. In this way also the same tones and tonal combinations exactly were found on the several manuals--very little advantage in having more than one manual, no advantage at all in having more than two. I have seen three-manual Unit jobs with six sets and a Vox. "Cost \$18,000".

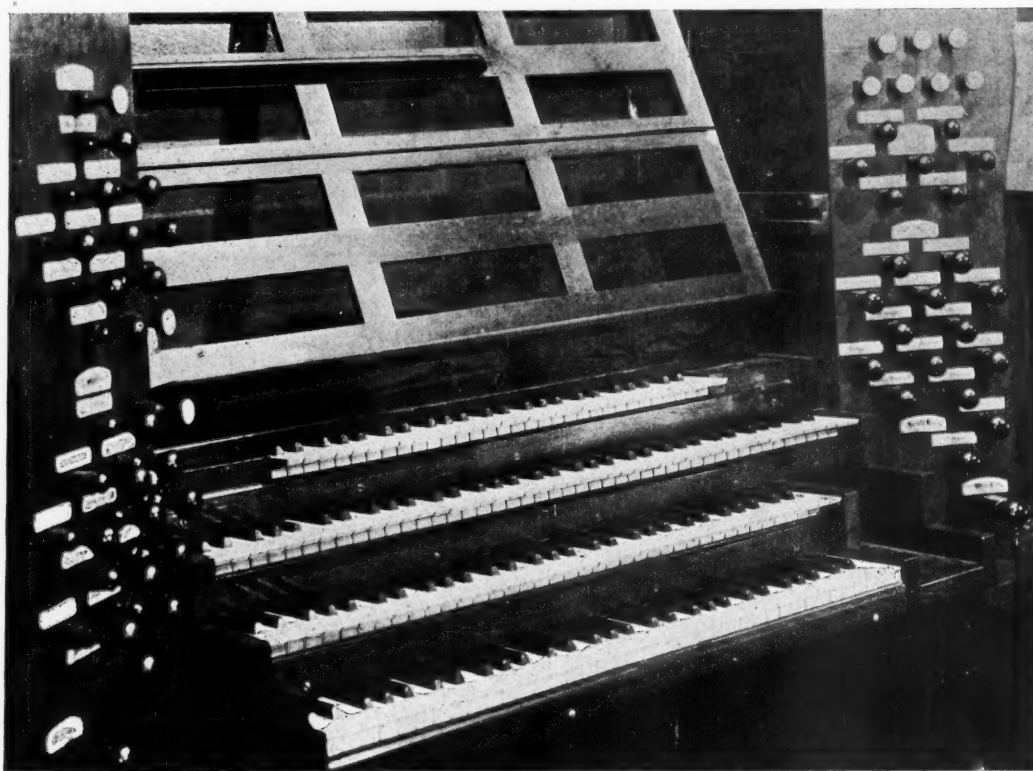
Speaking out of an extended experience in the manufacture and sale of Straight Organs, duplex and unit instruments, large and small, in every conceivable place--church, theater, home, school, and once in a garage; with a substantial musical training and some experience and responsibility as a practical musician, I offer my opinion diffidently for what it is worth. Plenty of experienced men have erroneous theories about their own employment.

For some years the instruments I have designed have been consistently developed by Pedal extension. So far as possible all the Pedal material has been made available for manual use, not only at its normal octave relation but sub and super also, according to the weight and character of the tonal material and the ensemble effect desired. This was found to disturb the natural strength and balance of the Pedal not in the least; in fact, having the very same foundation material on both manual and Pedal it is the one sure way of securing perfect balance.



Out of this grew naturally the seven-octave idea. To play a Grossflöte at 8' pitch throughout the manual range and then be obliged to drop to the pedal board for its 16' octave would make anyone won-

demand of the organist, not the organist to answer the demand of the Pedal. Many is the time I have longed to cut the Pedal cable and end the torture inflicted by an organist who conscientiously tramped out



ALMOST SEVEN OCTAVES

The 1846 pattern for manual compass in Old Trinity, New York, gave 66 notes for two manuals, 78 for a third, and 54 for the fourth. This old Gallery organ was replaced a year ago by a Skinner.

der who decreed that the organ, the first instrument to have a keyboard, must have a range of only five octaves while its upstart imitator, the piano, with less musical range, may have more than seven. Yes, and when we want the four-foot register of this same Grossflöte we must draw another stop—or more likely a coupler and another stop! Seven octave organs are here to stay!

What's this about the Pedal keyboard? If the intention of Bach in his compositions shall be regarded in their performance why should not the intention of the Pedal-board inventor be regarded in its use? Both claims are equally silly of course. Bach would play his music for the best effects on the instrument he had at hand; the Pedal is there to answer the

every note to the complete and utter sacrifice of every real musical quality of the composition.

The plain fact is that the Pedal Clavier was developed solely on account of the impossibility of opening the large valves of great bass pipes with the fingers. England would have none of it until a long time after its introduction in Europe—even at the hands of Father Smith. When it was finally accepted the G compass of the manuals was retained in principal instruments for many years.

Having pipes operated by Pedal keys it was possible to have very large ones, far out of proportion to those controlled by manual keyes, as witness any old organ and quite a few modern ones. Bach discovered these big tones and wrote solos

for them--solos for the tones, not solos for the toes. Small difference in word, big difference in idea.

No one will seriously question that the Pedal originally formed an extension of the Great in tonal makeup and also in technical application. That was its principal function. In modern times it has come to be regarded jealously as a separate department, carrying its own very independent harmonic and melodic parts. Both are true and proper functions of this department. Having only two feet at best and usually only one available, the two important uses of the Pedal cannot be applied simultaneously. The seven-octave manual brings this tonal material under the fingers of the performer, and the player may elect harmony or melody for the feet without loss of bass.

From a design standpoint the ends of art are best served by making this seven-octave manual the Great. Physical and symmetrical conditions practically require the seven-octave manual to be the lowest one. At Miami the Great was so placed after the Continental standard, the Great organ keyboard being invariably the lowest.

The incoming of the seven-octave manual which might have been expected with the development of tubular and electric actions which make it possible, has been greatly delayed by the prevalence of drawknobs in side jambs occupying the space required for these keys, but the general adoption of the tilting Stop-Tongue located higher on the console permits this badly needed extension.

The seven-octave keyboard is not a patented or patentable idea. Any builder can make it who is willing to go to the trouble and expense. Its successful application depends on an intelligent selection and adaptation of Pedal material for the manual extended. The Choir manual could be so developed in very good taste and retain a greater Pedal independence in the full organ for those who insist on a Pedal booming out several times as loud as the manuals. Fortunately for organ appreciation that tribe is reduced in numbers each year. The original fundamental character of the Pedal as a bass to the

Great Organ seems to me to mark the Great Organ for this extension.

It ought not to be necessary to say that such instruments are complete and regular in every way, that the Pedals function just as in any other organ and with the same effect exactly as though the two added octaves were absent; but there will be organists to whom the wicked innovation is anathema and ought to be removed. If some careless builder inadvertently includes these two added octaves in a specification for such a man, he will doubtless insist on their removal before acceptance, as one such did in the case of the Register Crescendo added by the builder without charge to the important organ in the Christian Science Church in Buffalo!

I designed my first organ with complete derived mutation in 1912 and hundreds of these instruments have since been built and used without any outsider waking up until recently to discover that some of these ranks were necessarily tempered in pitch as is the common scale. Such a jousting as then arose when some expert discovered that such a thing was impossible! So they told Bach when he insisted on the tempered scale, but how many of us appreciate that as the beauties of modern music are due to the tempered scale, so derived Mixtures owe a degree of their beauty to this tempering?

In arranging some phonograph organ recordings I had some stimulating contacts with that amazing man Thomas Edison. In an interview at his home in Florida he said some things in a long conversation that cry out to be recorded.

"The organ has too pure or fundamental tone to be thoroughly interesting to the public in general. A few like it but it has not the popular appeal of the instruments which are rich in harmonics. Now see if I understand your method. You have in an instrument a number of sets of pipes sounding their fundamental tone and you cause some of these same pipes to sound also by an electrical connection their various harmonics adding strength and color of tone?"

I shouted in his ear, "That is correct."

"Well", he said, "you are on the right track. Develop the organ along that line and everyone will like it. You can get

more perfect and beautiful tones that way as you are free from the imperfections and limitations of an instrument delivering the complete tone. You can put in just what you want in the way of harmonics.

"I have analyzed tone up to the eighteenth harmonic. Some singers have as many as eight or nine harmonics in a very

rich voice. Poor voices are deficient in harmonics. Music is not a matter of the intellect but of the heart. It is a cold proposition if kept on the intellectual plane."

Mr. Edison is much smarter than the rest of us. He was intelligent enough to waste no time in the "can't be done" and "mustn't be done" people.



#### MODERNITY COMPLETE

Miss Ruth Laymon presents a convincing example of the attractiveness of modern hair-dressing as she turns her attention to the seven-octave Midmer-Losh organ in the Central Christian Church of Miami, where real estate flourisheth for the moment.



# Organ Recitals—Again

By ALLAN BACON



IT IS POSSIBLE that the conditions obtaining over the country at large are uniform, and that the problems confronting the organist in one particular locality are, except for a few minor details, identical with those in other sections. It is a human failing for each of us to regard his own particular little puddle as the center of the cosmos and to base his whole philosophy of life upon the assumption that the conditions as we see them (through our own smoked-glass goggles) must of necessity be peculiar to our universe and can not by any possibility be duplicated elsewhere. Be that as it may, this is a whoop-in' big country and the only way we can find out what is going on in different localities is either by traveling around continually (in which luxury none but the idle rich can indulge) or by a mutual airing of our views, opinions, and problems in the press.

Here in my woods the organ recital as an institution seems threatened with extinction. It may not be as bad as that. I am only saying that things look that way. By Organ recital I mean the common garden variety—a program of organ music played on an organ by an organist and listened to by an audience (provided one shows up) which likes organ music. I mean the kind of thing Mr. Baldwin and Mr. Heinroth and Mr. Farnam and the others have been doing back East these many years, and Mr. Warren D. Allen and Dr. Humphry J. Stewart and others have been doing here on the Coast for years.

It would seem that the organ recital as a great American institution is doomed, either to actual extinction or else to such radical changes and modifications as to make it almost unrecognizable to its former friends.

And the problem is a complex one with so many factors and intangible quantities as to make a solution impossible for the present and to render any forecast for the future hazy in the extreme. For instance, here is the old (slightly hoary by now) church-theater problem. It comes in a new guise. One man whom I consider an excellent authority on the subject, inasmuch as he has no direct connection with the theater nor the church, nor does he play the organ (he happens to be merely a college president) put it very aptly:

"Why should the average man come on a Sunday afternoon or evening to hear you organists play a recital, no matter how excellent the program may be, when for a few cents he can take himself and his family to a high class theater and hear not only a fine organ, splendidly played, but also, say, an excellent quartet of professional singers in some of the masterpieces of sacred music, or a symphony orchestra, or a good violinist or other artist—and all this for a very moderate outlay—why should he? The answer is, he doesn't."

I think it is a fact more or less all over the country that the managers of the better class of theaters are rising to what seems to be their opportunity and are putting on Sunday morning concerts of a serious or of a semi-serious nature. Such concerts, of course, come into direct competition with the churches and no doubt reach and benefit a great many people who would not go to church at all. At these programs the organ fills a very important—sometimes a major—part, hence it is easy to see that the people attending would be only slightly interested in an afternoon or evening program of straight organ music. And we know, too, that there are people who would rather pay money to hear a mediocre performance in a theater than go to a church and hear a program of the finest music, splendidly played, gratis. Now this is not a slam at the church or



at the church organist (I happen to be one) nor am I crabbing at the waywardness of human nature. I am merely stating a fact. We all know that the free element of an organ recital is a psychological stumbling block.

California per capita than in any other State. California has more miles of paved road per capita than any other State. But speaking of statistics, I heard the other day that all lies could be divided into three classes: Lies, Infernal Lies



COMPETITION OR COOPERATION!

Does Nature compete or cooperate with the Organ Recital in Balboa Park at San Diego in the land where the snows of winter are unknown? Dr. Humphrey J. Stewart plays recitals on the Spreckles Austin every day of the year. This scene is not duplicated anywhere in the world.

It seemed to me on more than one occasion that the organs here on the Coast, taking them on the average, do not compare favorably with the organs in the East. I do not mean, of course, in size, which is no way to judge an organ, but from the standpoint of tone quality, of voicing and ensemble—the last, to my way of thinking, the most outstanding defect of the majority of instruments I have heard. Without a beautiful instrument the organist cannot hope to hold the interest of an audience. Is it true that they do not make as good organs here as they do in the East? It begins to look that way.

Then there is the problem of the automobile. There are more automobiles in

(supply another adjective if you like), and Statistics. It requires no great amount of acumen to trace the connection between automobiles and organ recitals. Even when an audience starts with every intention of going to the recital it may never arrive. The “lure of the open road” proves strong.

It's the fault of this everlasting California climate. Did you ever hear a real native son hold forth on the world-famous California climate? I haven't been here long enough to qualify as a native but give me time. By next year I will no doubt be as bad as the rest. To put it briefly, this is an all-year-round, out-of-doors climate, the sort that makes people want to\*----.

Naturally the organ recital suffers against such competition. Dr. Stewart has the problem solved at San Diego and mayhap the time is coming when the Balboa Park miracle will be duplicated in other parts of this marvellous country. In

\*Evidently Mr. Bacon has been there longer than he suspects and I delete the rest; anyway we all know about that ravishingly wonderful California.—ED

the meantime the rest of us can only keep pegging away, selecting our programs like a green-grocer displaying his wares, trying to hit upon just the right combination of a little heavy stuff, a little light stuff, a familiar tune or two, and keeping one ear to the ground all the time and endeavoring to read the signs of the times. But it's a great life.

## Nature Nurtures Music and Musicians

An Eminent Philosopher and Church Organist Shows How to Acquire through  
a Summer Vacation a Heart and Mind and  
Body for the Winter's Work

By ALBERT COTSWORTH



EVERY time any one gives me a book about the things I care most about there is sure to be something to say about Walt Whitman and his "Open Road". As a rule the givers have read the first line—"Afoot and light hearted I take to the open road" and think it fits my case. Perhaps the poem does, since Whitman makes a procession pass by of all who are likely to tread a highway and leave a faint thread of personality. It is unspeakably good, also, to have him so crystalize a subtle essence one has sensed but not understood—that in some mysterious way every atom of the road bed is a tiny voice in the chorus of sound which finds its concrete expression in the echo of one's own footstep.

To live up to these happy standards is incumbent after one has had them placed upon him. It isn't a real hardship either to make records which one's friends read a heart that does not respond to the beauties of Nature is not one that can recreate for others the beauty of Music. Mr. Cotsworth, eminent Chicago church organist, author, and philosopher, describes for us the hundred-mile summer hike of a young man of seventy-four years. Whether the Christmas season with its crisp air and heaven-sent snows is not a better time than the summer for such a hike is a question each will decide for himself. Those who take a winter's hike, if only of five miles, will be abundantly repaid—and so will their congregations.—T.S.B.

ceive with an ecstatic," Wonderful!" if only the time is available. Many people are so vaguely afraid of a something portentous that they play safe and do the regulation diversion with passable enthusiasm. But they do so catch the reaction of the unafraid that there is a kind of pathos in their honest voiced admiration.

What stirred up a lot of adjectives towards me this year was a ninety-nine mile walk in Central-Southern New York. Some pleasant obligations carried me to Lake Chautauqua for four days. I realized, after I reached home, that I really had little impression of Lake Chautauqua itself. Being of Chicago and accustomed to the big Lake of everyday and that pearl of smaller ones, Lake Geneva, for intimacies, I fear I took that body of water near the Pennsylvania line a trifle for granted as "just a lake". The rain was so studiously present all the time, too, that there was a shrinking from more water. I wanted to sing "Day is Dying in the West" and see how Chautauquans watched the sun set on the eastern shore opposite the Assembly grounds. As the rain clouds steadily intervened I must still accept the version now historical.

Early on a Monday morning I left Jamestown and found Elmira so hot a place at noon that I couldn't get out of it fast enough. A bus with a friendly driver promised to let me off at Pine Tree Val-



ley, twelve or fifteen miles from Watkins Glen.

There was an attractive stream near by but too many observers about to admit of the swim which would have felt so good and started the trip well. The pine trees were not on exhibition but the roadside flowers of early August days certainly did their part joyfully. Many fields were given over to wild carrots or wild parsnips—whichever is right to designate that lace of delicate white which spins like a film in the wind. With it for background daisies, buttercups, campion, meadow sweet, bellflower, black-eyed Susan, clover, chickory, teasee, sunflowers and Bouncing Bet rivalled one another in lively color and profusion. Bet herself put forth an unusual plea for attention by adding certain clusters of a deep rose shade rather than the faint pink which is her customary ragged tribute. The rains had washed them thoroughly, as the Bible puts it, and they were a merry blooming throng to gladden eyes that love them. All through the five days' jaunt they kept faith and this chronicle would not be fairly made if it did not say how much they meant in the total.

A man knowing and loving the Illinois flat prairies, the rolling Iowa lands and the swales and hillocks of Wisconsin found unmeasured joy in the mighty hills and wide valleys of the Finger Lakes region. While he puffed exceedingly at the steepes, the expanse of rich fields below made atonement. The farms are frequent—not so large in acreage as western ones. The eye never tired of the checkered squares of color made by the different grains—the pale green of the ripening barley, the soft gray-brown of the mown hay fields, the gold of the uncut oats, the pink and green of the clover and the white of buckwheat in full bloom and foraged into by millions of eager August honey bees. Interlaced were ribbons of shining streams, white lines of roads and boundary rows of trees—those apple trees which border so many roads in the State which formerly had prestige as apple bearing.

The sun came down pretty hot, the cars were many and one tries to avoid drinking when the heat is great because each indulgence but arouses a fresh thirst. To a dusty face and steaming body the boon of a stream running through a shady field was the incentive for that "quick strip and a plunge" which Rupert Brooke writes about. Only the water was not deep enough for a plunge. It classed more as a babbling brook. But there was a grassy shore, the wind blew flies and mosquitoes where they belonged and a thicket of verdure preserved the proprieties for a gliding passenger train on the heights on the other side. A most delicious diversion that adds tenfold to the joys of a hike. A fellow who does not want to go in swimming in the altogether when he sees running water in the country has not cut all his eye teeth.

While I am dressing after the dip, here is an answer to the question of "what do you wear" which bobs up early in any narrative like this. So much has toggery entered into any sort of sport that it rather lumburs and burdens if allowed much sway. It seems easier to cut out all prepared things. I just wore over the B.V. D. a khaki shirt with a flaring collar to provide a beautiful V of tan, sleeves rolled above the elbows, a pair of crash trousers and good old-fashioned "gallusses" to hold them up, a belt, in the loops of which was an armless sweater dangling. Silk hose next the feet and a pair of light wool socks over them. An old pair of loosely fitting oxfords with soles of fair thickness and rubber heels completed the outfit. Over the shoulders a child's school bag of waterproof lined with rubber held map, money, and a tie and clean handkerchief when I wanted to dress up. Also, for rest in the evening, a pair of canvas shoes into which were stuffed the odds and ends for repair and physical comfort and conventional decency. These were reduced to the last iota of bulk. When you carry a pack all day an ounce soon weighs a pound and doesn't pay for itself. The blessed parcels post gives Uncle Sam a





chance to carry the changes of linen, etc., to a stopping place ahead.

It is folly for a walker in strange territory to leave the beaten path—which today means the automobile highway. Chiefly because these roads have crossings at all streams. After one has retraced his steps several times because he cannot ford a little river he has more comfort and fully as much fun as when on adventure bound. It is another story when in home precincts. Also the main traveled roads are studded with “hot dog” booths and “accommodations for tourists”—which solve the problems of food and night lodging. These are new industries in farms and quiet villages which the natives are promoting for all they are worth. “Rooms with bath” is a sturdy threat to the hotel keepers who have heretofore had the inside by reason of the inviting “tub” at the end of the day’s jaunt. To provide them now along with all the other “comforts of a home” is part of the wily farmer’s new game. The consciousness that he can find almost anywhere food and a bed puts a hiker at ease as to the material comforts he must have on a long trip.

As the afternoon slipped along cloud masses foretold what came to pass in the night. Clouds have a way of searing us ahead of time. Which explains why I did not climb a trail to a high peak where a flag was flying “because the first Masonic Lodge was formed there and they keep the flag there all the year round”, my informant said. I am not Masonic but there was a hint of a story up there that might yield profit. Just what “first lodge” it might have been was left uncharted.

The clouded late afternoon brought Montour Falls to view, fascinating from the placard announcing Queen Catherine of Indian blood who founded, it, I believe in 1789, fascinating in the old red brick “Seminary” perched on the hill at the entrance of the straggling, winding street, fascinating in the mixture of old “places” and new bungalows, the stately trees, the modernized old-time library and compellingly irresistible when, suddenly, at the seaming head of the main street the lovely, silvery cascade glides over the shelv-



ing sides of the great hill almost noiselessly, a shining, shimmering veil.

From there to Watkins Glen is four miles of Inness country side—a wide valley bounded by its companion hills up the sides of which are the tilled fields to the very top. One wonders that the soil has not washed down and left the hills barren. But an old lady gave me the key when she told me I would have a steep hill to climb “which ain’t as high as it looks.” Easy plateaus really make these great heights fertile.

To the left, as I walked, the lofty slopes were thickly covered to the very edge of the roadway with thick rank growth of the trees and shrubs that love rocky foundations. Almost frowning because the gathering shadows. But back of them over the hill tops the dominant sun flung his long final shafts, flooding the distant fields and rises of ground, touching the vari-colored rains and illuminating each solitary tree into a torch of beauty. Just such a landscape as Wyant or Ranger or George Inness found and preserved for us before the motor cars came to break with their rough honk the stillness and quiet of rural life.

Watkins’ Glenn holds its own in simple majesty. It was not difficult for an elderly hiker to use a short hour in the peace of the gathering night to get the glimpses which preserve best an encounter with Nature when she makes the best out of perplexity. For of her own accord she would not have forced a small stream to so compress itself that its compact power cut a way where no obvious outlet found vent. Four miles away the placid Montour Falls were gliding over a wide space to become a tiny meandering stream when reaching level surface. Here there was fury and torrent and chasm and rapid until at the base the quieted waters spread themselves out into contented shallows where children waded and paddled unwatched. Rugged majestic beauty



well watched and cared for the Glen itself, its most enduring charm in the dripping mosses and ferns which clung to rocky ledges and crevices and eagerly lapped the spray which flushed and fed them.

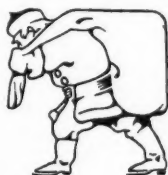
A good look at the long silent Seneca Lake, practically idle despite the barker's urge for a "Moonlight ride." Motor buses have driven lake traffic off the map and the forty miles of "only a lake" could but blink their invitation--like a maiden whose charms were undeniable but outgrown by her lovers. Imagination under the big round moon above the serene waters and mysterious loveliness pictured what romance lay veiled upon those still surfaces.

Thus the evening of the first day--although the half has not been told. There were four more like unto it. They and the days measured up fully to beginnings, even though the spell told of a severe wrestle with a sea of mud in a rain storm because of an unheeded detour. The itinerary led across the twenty-five miles of the glorious hills, by an inside road through Mecklenberg, to Ithaca and an afternoon on the campus of Cornell University. Then downward beside the lovely Owego river to its village where it

melts into the Susquehanna. Thence westward beside the winding and gleaming river to Smithboro, passing its "Devil's Elbow". A train back to Oswego for the night, then a walk, fighting the rain with bus and car lifts to Endicott and Binghamton, the Susquehanna a partner all along. A sharp turn southward to Hallstead where the Great Bend of the river loses it from view and then the superb Lackawana Trail winding up into those everlasting Pocono Hills. A gorgeous half day loafing along amid splendors of mountains, streams, cascades and highway to Kingston. Here a masterpiece of concrete--a giant spider stepping across the wide valley between two towering hills with a cunning railway station at the highest point giving out an endless panorama. Perhaps the story may be told later on. Who can tell?

A few miles further and a meeting with a "rescue party" from Scranton who picked up the traveler and gave him the seat of honor in the big Studebaker.

Five days and practically a hundred miles easily done and every moment a delight. Not half bad for a chap of seventy-four, eh?



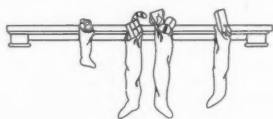
# Worser Music for Worser Films

By EDMUND MIE d'OR



FOLLOWING is an article found among the effects of a Broadway organist whose recent death was the occasion of comment among the theater critics. The circumstances of his sudden demise are interesting. He collapsed at the organ during the first showing of "The Last Laugh". As he was being carried out by the second viola and third trumpet, he was heard to murmur, "It is too much—an intelligent film—those damned Germans—not prepared for the shock—too much—too much ---". He never recovered. Quite appropriately, he drew his last breath back-stage while the audience was vastly enjoying itself during the showing of an Educational Comedy.

After the funeral, among a lot of manuscripts and papers I discovered the following article in his trunk on West 47th Street. It may prove of interest to his still surviving brethren and sistren.



## THE ARTICLE

I have often been hugely amused at the current and prevailing attitude among writers on theater music that the duty of the organist is an educational one. I smile when I listen to these professional optimists giving forth their solemn pronouncements that the organist's job is a noble and inspiring one. Just think of

NOTE: Mons. d'Or whose crumbs of golden philology are herewith presented, posthumously, has often been the subject of equally golden crumbs of photographing art; many times did these pages carry glowing reports of his art and his wit. Because our Parisian circulation has not been quite up to our Gothamesque it was deemed advisable heretofore, during the life of Mons. d'Or, to Anglicize his name. We are quite certain the intellectual stamina that distinguishes our clientele will not be stultified by the use of a foreign tongue.

—THE EDITORS

educating the public's taste in good music, of raising the standard of theater music, of bringing to the masses all that is fine and inspiring in the realms of aural sensation! Truly a noble mission in life! Blessed shall be these musical settlementhouse workers!

As usual, these writers and critics are correct—but as usual, barely fifty percentum so. Not that the organist's job is not an educational one. For the organist's job is an educational one, but not in the way these myopic critics believe.

Paradoxically, by means of music it is his job to educate, not the public's ears, but their eyes. The public's blind acceptance of third rate, shoddy, and senseless films is a far more important defect to be remedied than their deaf acceptance of third rate, shoddy, and senseless music. Before we can have really fine music in the theater we must have fine pictures to which to fit this music. It is no more fitting to have a fine music score to a "Mortagraph Film," than it would be to have had Puccini write an opera with "Abie's Irish Rose" as a libretto.

But how to get better films? How can the organist help? The organist must offer himself as a sacrifice on the altar of Better Pictures. How many organists have we heard playing superb music to mediocre films! Oh, misguided brothers, heed my words. Those of you who are making this mistake are choosing the easier, more selfish path. Better films will never arrive unless you perform the duty which lies clearly before you, and which you see not.

This educational task of the organist can be accomplished in only one way. He must fit the picture—literally, FIT the picture. If the picture is bad, the music must be bad. If the picture bores, the music must bore. If the picture puts one to sleep, the music must supply the final soporific touch. If he cares to, the organist can "Mortagraph" from Latin root "mors" meaning death. Incidentally and for no reason at all, "Vita" comes from Latin root meaning life.

ganist himself may go to sleep, too. I realize that this calls for Spartan courage, for vigorous self-denial and renunciation. How much easier it is to succumb to temptation as so many do, and play a ravishingly beautiful score of music masterpieces. Such weakling thoughts must be banished. He must be strong, and cast temptation aside. He must not waver for one moment, he must forget all thoughts of his well-filled library which his itching fingers are yearning to play. He must adopt as a guiding philosophic principle Nietzsche's "Be Hard". No mercy, no sympathy must be shown films which are bad, boring, and stupid. The music, too, must emphatically be bad, boring, and stupid.

Following these ideas will, of course, bring forth criticism from the less enlightened professional brothers. "Say, that organist at the Trivalto Theater is terrible," organist A will say to organist B. No, the organist was not terrible--only his music was. But the organist was maintaining his integrity as an artist by playing terrible music and did not permit himself to follow the infinitely easier and rosier path of good music.

What will be the eventual result? And one must remember that it is only eventualities that count. One must forget such temporal things as raises in salary, sweet words of commendation from the manager, glowing compliments from the conductor. The stern visaged artist-organist, with eyes firmly fixed on the Ultimate Goal, will lend a deaf ear to such seductive Siren songs. The eventual result will be that these bad, boring, and stupid films, stripped of their illusionary merit which good music supplies them, will stand forth in all their nakedness of bore-someness and stupidity. Lacking all the deceptive lures of the musical powder and paint, Miss Hollywood Cinema will no longer allure with her brazen Pollyantries. She will no longer be "beautiful but dumb". The organist must subtract the "beautiful".

Then, and only then, will the public be able to tell the difference between a good and bad film--thanks to the organist. Poor film houses will lose money. Poor film manufacturers will no longer be able to

book their films. The final result will be either a Utopia where (because of the now Enlightened Public) only good films will be produced, or a Utopia where films will no longer be made!

Someone (I believe it was Santayana) has said that no philosopher is worthy of the name who does not follow out in deed the philosophy he preaches. True to my ideals, I have tried to carry out these precepts of mine as far as my limited ability allows. For one must remember that it requires as much ability to play badly, as it does to play well. I will be pardoned, I know, if I give a concrete example. For instance, let us suppose that the film is a typical Mortagraph masterpiece. My program follows:



REEL 1: A slight nap.

REEL 2: Getting more into the mood of the film, I am now in deeper slumber.

REEL 3: At this period, my slumber is slightly troubled on account of the nonsensical goings-on on the screen.

REEL 4: A-ha! The big fight is just beginning. I play the oldest hurry I can find. Tempo-Metronomic 36 to a quarter note (in the style of Czerny).

REEL 5: Thoroughly awake again. Inevitably in the fifth reel there are situations I would not miss for the world. Generally, the ending for this reel and for the film is:

"My Hero"

"Kiss Me Again"

"Hallelulah Chorus"

"Doxology"

and as another cinematic world-stunner comes to a merciful ending:

"Amen" (slowly and reverently).



No doubt, many will inquire how I can sleep and play at the same time. Nothing worth-while comes easily. Practice, incessant practice, is the only way in which this valuable accomplishment can be attained. After playing a Mortagraph film for a week, the organist will find himself much nearer the goal of Success. Also, and this is very important, one must warn the ushers not to come down front and awaken you in order to find out for a customer "What is that beautiful thing he is playing?"

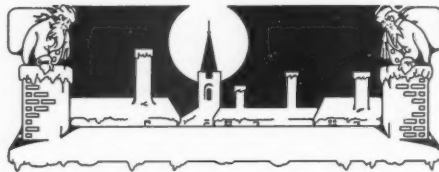
## CONCLUSION

I REALIZE that I have not gone into great detail--just the rough skeleton has been presented. The program may have to be varied for different films. The big fight may come in REEL 2 instead of REEL 4. In this case, you will have to postpone your nap until REEL 4. Through lack of space, I have not enumerated all the more delicate touches. For instance, during the usual sex film a visitor to my theater will hear such sterling masterpieces as the "Last Dream of the Virgin" or perhaps "The Maiden's Prayer" (with variations).

As to the practical results of my efforts, I am proud to say that the receipts in the last theater in which I worked (I have a

new job now) dropped fully sixty-two percentum in only one year's time. Rarely, now, does the same patron ever visit my theater a second time. Such amazingly successful results are within the reach of all earnest workers.

Summing up, it is only by making the music worse, that we can make the film better. It is only by concerted effort, by joining together in this noble, self-sacrificing, self obliterating task that good can be accomplished. As far as I have been able to discover, I stand alone in my work. And one man can do very little. Therefore, let us band together (*crescendo*) and climb the Mount of Parnassus (*forte*) from whence shall come the Rosy-Fingered Dawn (*fortissimo*) of a New Cinematic Day!

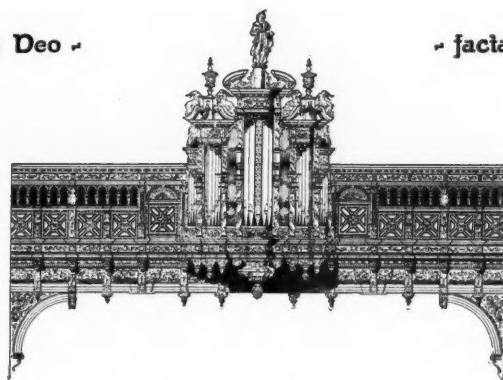






— gratias Deo —

— facia non verba —



# The Church



## Mr Dunham's Department

In which a Practical Idealism and Human Musicianship are applied to the Problems of the Organist and Choirmaster

### Editorially

**N**EXT to fingers and feet, perhaps the most essential anatomical member to the organist is a pair of keen and discriminating ears. But as the fingers and feet must be carefully and efficiently trained so must the ears. It is unfortunately true that this training is so generally neglected. The ear tests of the A.G.O. seem to bear out such a statement. Even more do the performances in many of our churches.

In the playing of organ pieces there may be little to criticize. The hymns may be satisfactory. The interludes may offer much in the way of originality and deftness. But it is in the matter of furnishing an altogether suitable accompaniment to singers, either solo or ensemble, that one may find reasonable and justifiable fault.

Overplaying the choir is one of the outstanding errors. The reasons may be many. Position and make-up of the organ, instability of the choir or just lack of judgment on the part of the player, constitute the chief causes of this musical sin. It seems probable that the ear must stand the blame. To be sure the ensemble often appears excellent at the console. But is this

sufficient? The organist owes it to himself as well as to the church to make every effort to discover the exact situation. Not only should he make frequent and numerous inquiries, but he should occasionally secure the services of somebody to play for the choir at rehearsal in the auditorium while he makes a trip around to various parts of the building as an auditor.

A reputable organist recently made the remark that only two organists in a city of importance were free from this particular fault. The percentage in this case was very, very small—less than one percent!

Make a little private survey and find out how you stand.



## The Calendar

JANUARY 3RD.

"RING OUT, WILD BELLS"—Fletcher. Suitable for the opening of the year. A fine full anthem with well beloved text. Moderate in difficulty. 11 pp. Novello.

"THE BURNING FLAME"—Forsyth. A charming carol with alto solo. Easy to sing. Big climax. 6 pp. Ditson.

"COME AND THANK HIM"—Bach. One of the most tuneful choruses in

the Christmas Oratorio. It is quite difficult but worth the effort. 10 pp.

"ALLELUIA! SING NOEL!"—Lefebvre. An 18th Century French melody adapted with skill. Medium difficulty and of much interest. 6 pp. Gray.

JANUARY 10TH.

"O HOLY CHILD OF BETHELEM"—Chadwick. For alto solo, quartet, and full choir. There is melodic suaveness and harmonic interest in a simple version of the text. 4 pp. Schmidt.

"LIGHT OF THE WORLD"—Elgar. The splendid final chorus to the cantata of that name. Rather difficult. 9 pp. Novello.

"SAT, WHERE IS HE BORN"—Mendelssohn. Recit. trio (men) and chorus from "Christus." There are no great difficulties. 12 pp. Novello.

"IN THE BEGINNING"—Mark Andrews. A clever union of the Old Testament text with the Christmas story. The music is delightful and of medium difficulty. 10 pp. Gray.

"IN HEAVENLY LOVE"—Parker. Too familiar to require comment.

JANUARY 17TH.

"SEE WHAT LOVE"—Mendelssohn. A short chorus from "St. Paul" of rather simple proportions. 4 pp.

"ARISE, SHINE"—Saint-Saens. Trio for soprano, tenor, and baritone, from the oratorio. Requires soloists. 14 pp. Ditson.

"THE HYMN OF THE ANGELS"—West. Of simple style, pastoral and melodious. 10 pp. Novello.

"ABIDE WITH ME"—Jenkins. Recently published and worthy. Suitable for evening. Soprano solo and chorus. Not difficult. 7 pp. J. Fischer.

JANUARY 24TH.

"ALL KINGS SHALL FALL BEFORE HIM"—Calver. An effective anthem without solos. There is a fine cumu-

lative final page. Not difficult. New. 8 pp. Schmidt.

"O FOR A CLOSER WALK"—Houseley. Unpretentious and tuneful. Useful for the average choir. 4 pp. Summy.

"DEAR LORD AND FATHER"—Candlyn. Tenor solo and chorus. Excellent setting of a favorite poem. Easy to sing. New. 7 pp. Schmidt.

"SUN OF MY SOUL"—Lemare. Another anthem of recent date. We find the attractiveness of melody expected and can recommend this rather easy work. 7 pp. Schmidt.

#### JANUARY 31ST.

"HE, WATCHING OVER ISRAEL"—Mendelssohn. The familiar "Elijah" chorus, one of the most useful of all.

"UNTO THEE, O GOD"—J. H. Rogers. Less popular but very effective. There is a solo for high voice. Simple. 6 pp. Summy.

"O MASTER, LET ME WALK WITH THEE"—Noble. A notable setting of these fine words. Not difficult, four parts throughout. New. 5 pp. Schmidt.

"THE CANTICLE OF THE SUN"—Ralph Baldwin. One of the most interesting of the novelties. Rather elaborate though not of great difficulty. Divided parts with solos. 9 pp. J. Fischer.

#### ORGAN NUMBERS

Yon—Jesu Bambino

Mulet—Noel

Reger—Benedictus

Burdette—Processional March (new)

Becker—Cantilena

Jacob—Symphonie

Jenkins—Festivity (new)

MacFarlane—Scherzo in Gm

Mendelssohn—Prelude and Fugue G

Foot—Pastorale

Vierne—Berceuse

Bach—Dearest Jesus

Merkel—Adagio (II.)

#### OTHER SUGGESTIONS

By T.A.O. STAFF

JAN. 3: This is the birthday of Lemmens in 1803, whose music for the organ is likely to be found tuneful, easy, and practical. Cutter's "This I Know," Ditson, 4-2-54, melodious, simple; Nevin's "If Ye Love Me," Ditson, 4-4-119, also simple and tuneful; O'Hara's "The Living God," Huntziner, 4-4-129, a fine solo, not difficult, good texture and strong text; Wareing's "Oh Praise God," Schmidt, 1-12-630, anthem of musical and musicianly qualities, with strong effect, not difficult; Wright's "Lift Up Your Heads," Schmidt, 4-12-409, praise anthem; Barton's March aux Flambeaux, Schirmer, 4-11-392, a distinctive, fairly easy, musical march; Becker's Chanson d'Amour, Reve des Anges, Church, 1-12-628, two quiet, easy pieces.

10: Use Godard's Jocelyn Berceuse in memory of his death on this day in



1895; Zeckwer's "Burst Forth," Fischer, 4-5-165, a big anthem, difficult, for choras, beautiful inspiration throughout; Hamer's "Like as the Hart," Ditson, 6-4-230; True's "Morning Hymn," Cressey & Allen, 1-5-290, a superb solo, not difficult; Wooler's "Hear then in Love," Ditson, 5-1-18, melodious anthem; Diggle's Song of Sunshine, Ditson, 3-12-456, melodious, easy; Frysinger's At Twilight, Fischer, 2-11-449, easy, melodious; Frysinger's Scherzo Symphonique, Fischer, 2-11-453, good prelude, vigorous, jubilant.

17: Franklin was born on the 17th in 1706, John Hyatt Brewer on the 18th in 1856, R. Huntington Woodman in 1861, and George W. Andrews on the 19th in 61; the 17th then ought to be America's day. Mr. Woodman's anthems are found in every library, as are also Dr. Brewer's; Dr. Andrews' organ works are few but of high quality, and Dr. Brewer bridges the gap by a goodly list of organ compositions in addition to his anthems—suppose we take Dr. Andrews' Con Grazia, Fischer, 4-8-282, and Dr. Brewer's charming little April Song.

24: Clokey's "The Lord is My Shepherd," Gray, 2-6-247, a serious, musicianly, but not difficult anthem; Miller's "O Love that Will Not Let me Go," Victor, 4-9-307, melodious, good texture, easy enough; Nevin's "Some Blessed Day," Ditson, 4-5-164, unaccompanied, easy, very attractive; Bossi's Alla Marcia, Fischer, 4-1-32, attractive, a good prelude; Buck's Wedding March, Ditson, 4-4-138, rather brilliant, tuneful, sprightly, not difficult; Chubb's Stillness of Night, Fischer, 3-8-304, reposeful, easy, musical.

31: Schubert was born on the 31st in 1797; his Serenade always makes a beautiful evening postlude; Burleigh's "By and By," Ricordi, 1-5-289, a beautiful evening solo, Negro spiritual; Demarest's "Our Day of Praise," Schmidt, 4-5-164, evening praise anthem; Martin's "Whoso Dwelleth," Ditson, 4-9-307, one of the big things among church anthems, deserves several renditions each year, not too difficult for an average volunteer chorus; Thompson's "Day is Dying," Fischer, 2-12-513; Dethier's The Brook, Fischer, 3-11-392, a wonderful but difficult bit of descriptive organ music; Dethier's Intermezzo, Fischer, 4-4-138, not difficult, but appealing and musical; Ditson's Keep Me From Sinking Down, Schirmer, 5-1-40.



## Children's Choirs

By MISS VOSSELLER



Y JANUARY the tone should be good. The young choristers will have had regular rehearsals for three months, and with the Christmas season, many extra rehearsals. There is nothing so good for choir-tone as daily singing, if it be done intelligently. The subject of tone must be written large in the director's mind; eternal vigilance is the price one pays for beauty.

If possible give the little children at least one weekly lesson by themselves. Strive for good breathing from the diaphragm, freedom of the throat, and a tone soft and clear. Nothing helps the voice of a small child as the use of "oo," sung with lips that are round, but loose. Teach all the music, with the class pointing to the notes, on a hum; then "oo"; then read very softly in the rhythm of the song, with an exaggerated sound of "oo." Strive to obtain the very dark quality of "oo," rather than make the words distinct. The enunciation comes later, and is done by the upper choristers, and not by the little ones.

Don't be disappointed if the small children do not learn all the music on the program. Their work for a year or two must be rather sketchy, until they have had the experience that makes the learning of difficult music easy. Drill them well on the hymns. This is the foundation of their church singing; familiarity with the stanzas of the hymns will be most valuable to them later. At the full rehearsals they will have the opportunity to work with the big ones on all of the music, and gradually they will develop power. But the most important of all is the development of a proper tone. Every rehearsal should be opened with a few minutes vocal drill, for no choir can hope to attain any distinction without a fine tone-quality.

The following music is suggested for the January program. One may either use music suitable for the opening year, or the Epiphany season. We suggest a processional and recessional for each, and the other hymns for congregational singing may be used with either topic.

Processional, "Standing at the Portal," A. H. Mann (The New Year); "From the Eastern Mountains," A. H. Mann (Epiphany).

Hymns, "Awake My Soul," Handel; "Now I Resolve With all My Heart," Lowell Mason.

Anthem, "Faint Not, Fear Not (Two parts)," Henry Smart.

Solo, "Come Unto Him" (Messiah), Handel (this may be used with a solo voice, or a group of sopranos).



## Critiques of the New Art

An Effort to Analyze Critically and Discuss Constructively  
the Problems of Photoplaying as a Profession

BROADWAY SUBMITS TO THE ORDEAL

### Rivoli



**K**IDDING your audience in to giving you a raise in pay is one of the easiest ways to get it. I'd rather take my chances on an appeal to my audience than to my manager; the manager will listen to the audience, he'll not listen to his organist talk. In other words, say it with music.

Nothing is more boresome and less worthy of an organist's endeavor than the playing of some popular songs with the words thrown to the screen for the audience to sing. I hate the whole business. This time Mr. Harold Ramsbottom of the Rivoli used his Wurlitzer and his sense of humor to put over a good one.

He opened with a few bravado measures on something or other and then switched into HUMORESQUE by Dvorak, playing only the main melody, but repeating it as often as necessary to carry the poem he threw on the screen. The poem kidded the audience along nicely and invited it to sing the next number—so that perhaps Mr. Ramsbottom should "get a raise in pay." The audience approved heartily with giggles throughout HUMORESQUE, which was played with marked rhythm so that screen words and organ music fitted easily. When it came to the number to be sung, it was "YES SIR SHE'S MY BABY," and the audience sang the thing too. Then

the screen asked them not to sing but to whistle, while the organ supplied a top flute melody that sounded as near whistling as an organ can, which incited the mob, and accommodatingly they whistled.

"Often when I do my bit  
And play for you the latest hit  
There's someone in the house who  
sings along;  
Tho' he may not be on the key,  
I'm glad to have him sing with me.  
Because it sounds as tho' he likes  
the song.

I've no doubt that you'd sing too  
If I just played the songs you knew  
And flashed the words for you upon  
the screen;  
Now this is what I have in mind,  
I've picked the best song I could find—  
So "do your stuff" if you know what  
I mean.

I have scattered friends about  
Who'll pick the loudest voices out  
And sign you up for all the radios;  
Galli-Curei and the rest  
Are barred from singing in this test;  
So show your teeth, and don't sing  
thro' your nose.

"Yes Sir! that's my baby" was  
Requested by a lady who  
I think is in the audience today.  
And now good folks it's up to you,  
So sing just like you ought to do—  
And maybe I will get a raise in pay.

The raise in pay remains about the only thing to be reported on. We have no data.

For his accompanimental work to the feature film Mr. Ramsbottom used Wolstenholme's ANSWER (from the QUESTION and ANSWER) for a happy scene, adding the tinkle of harp-tone to increase the charm, which it did very nicely. It was not correctly played as written, but it was near enough; he perhaps played it from memory and when he didn't recall just where the melody note went, he put in something that made a melody about as good; since the audience did not know the piece, note for note, there was no damage done. Had even one single written note of HUMORESQUE been departed from, it would have been fatal. This is a defense of playing memory snatches of the right kind of organ music, even if a chosen piece cannot be thus accurately reproduced.

The feature was "The Golden Princess" with its well-done woman-hater part, for which Mr. Ramsbottom supplied a chattering scolding, dialoguing organ part—mostly by abandoning set music for a while and playing with his organ as well as playing it.

Mr. Donald Baker, for the present making a trio of organists in the Rivoli, had a quick conference with Mr. Willystahl Sept. 15th and tried to explain why it was desirable to get the orchestral men out of the pit one number sooner than planned; Mr. Stahl stopped his orchestra, accommodatingly, and the rest of Mr. Baker's work was highly commendable, he proving to be one of the most satisfactory newcomers. His contrasts were all the way from ppp to fff; he made an effort to gain contrasts by shoving succeeding scenes a little farther into their moods so that the romantic was decidedly romantic and the light-hearted was decidedly light-hearted—he was practising that emphasis these columns have preached.

Improvising was used sufficiently,



and memory was drawn on constantly. Friml's lovely ADIEU apparently was not on the score but it fitted the picture; Mr. Baker thought of it in time, couldn't play it all from memory, but had enough to use, so went to it and gave somewhat of a free improvisation on Friml's music—free enough to pass with commendation. This style of improvising ought to be very easy for any organist with a knowledge of harmony and a quick ear.

Mr. Baker imitated the rough hymn-singing of a saloon crowd by playing a reed solo on double-note discords, probably major or minor seconds; with more solo than accompaniment, and the whole worked in smoothly.

We might set it as an axiom, that if a beginner cannot work in such effects and stunt-playing with smoothly connected joints, let him work them in crudely until he can become master.

Here's a free lesson given photoplayers to Mr. Adams on the subject of changing music too often; he didn't change it at all, so far as normal observation went, during the following somewhat different moods—moods such as might induce a beginner to use six pieces instead of adapting six interpretations to one piece; 1—the rich builder's luxurious office and his prosperity; 2—sinister graft implications; 3—a title (which usually scares every beginner clear off the page and into some new piece of music, for no reason at all other than plain loss of intelligence); 4—inspecting a beautiful cathedral model; 5—the honest brother enters the graft scene; 6—the wife chums with her brother-in-law. Mood changes were apparent in each scene, and even the themes were introduced—but not on top, underneath. There was one mild silence too, not enough to kill you with surprise, but merely to remind your subconsciousness.

## Capitol



**UN** THE PICTURE for yourself, if the director has failed to run it up to standard. The successful photoplayer must do it sometimes; his audience will reward him if he does. A good picture does not ask for assistance of such additions, but a poor one demands it.

"Her Sister from Paris" was a delightful comedy, worth seeing several times; besides, it is carried from start to finish virtually by three lone people. One of the associate organists was playing for the moment and doing a good job of it. In the hotel scene where the miscreant husband is eloping with his own wife, thinking it is his sister-in-law, the lady unpacks her



MR. HAROLD RAMSBOTTOM

Whose "Original Organ Novelties" in the Rivoli, New York, have won him distinction in that field. The text of one of his most successful "Novelties" is presented in this issue.

suit-case and the now timid and regretful husband glances over his shoulder only in time to see a dress so flimsy that—well, the organist sent the shivers down his moral spine with a downward arpeggio on the Harp, the audience giggled, and got the idea. Had the organist not accented the point, it is doubtful if the audience would have seen anything unusual.

Then there came the end of the picture, with its inevitable climax, and the brief moments of interlude when the organ supplies the noise while the orchestra enters. Dr. Mauro-Cottone sails into it fortissimo with everything the organ can give, to which he adds a relish of his own; there is emphatic enthusiasm, emphatic brilliance. Now a thing like this—and in fact it applies to all art—must be emphatic, not apologetic. I once heard a substitute fill the interlude with timidity and only a forte organ; it lost all its charm.

This is why photoplaying experience is of inestimable value to every organ student. Perhaps the day will come when no organist will be allowed to assume a church position or attempt a recital until he has served in a theater for twelve months without getting fired by the manager. I hope so.

## Warners



**U**ST change the name of the old Piccadilly to the new Warner, retain the Marr & Colton organ and Mr. John Hammond, but take off the organ solos (first shedding a tear) and bring in Mr. Herman Heller as conductor and Mr. H. Henderson as associate organist, Mr.

Heller bringing to Broadway the experience and methods of California theaters, as he was formerly conductor of the California Theater in San Francisco and of the Metropolitan in Los Angeles. Also put more money into the supplementary program and improve the whole thing of course. We haven't heard Mr. Heller yet. Will we hammer or pat California when we do?

When "His Majesty Bunker Bean" was talking about an old mummy Mr. Henderson provided some color on the 16' reed, Bassoon or some such, snatchy, disjointed, but not loud. When he would finish one bit of music and prepare to go into another, he would play with his themes, play on his motives, apparently for no reason under the sun except that he liked to play with themes and motives and he knew the picture business needs just such treatment. More playing with motives and themes, less prolonged improvising on no themes at all.

By the time the mummy gave place to the ball game, the music had gotten over into some very snappy jazz, not loud and boisterous, but lively and happy. This change from mummy to ball game was rather a big screen jump; Mr. Henderson got there by leaving his mummy through the medium of a mummy motive picked off and played with on diminuendo, then transformed gradually into a modern motive with more snap and vim, and behold the base ball motive, and then the base ball music.

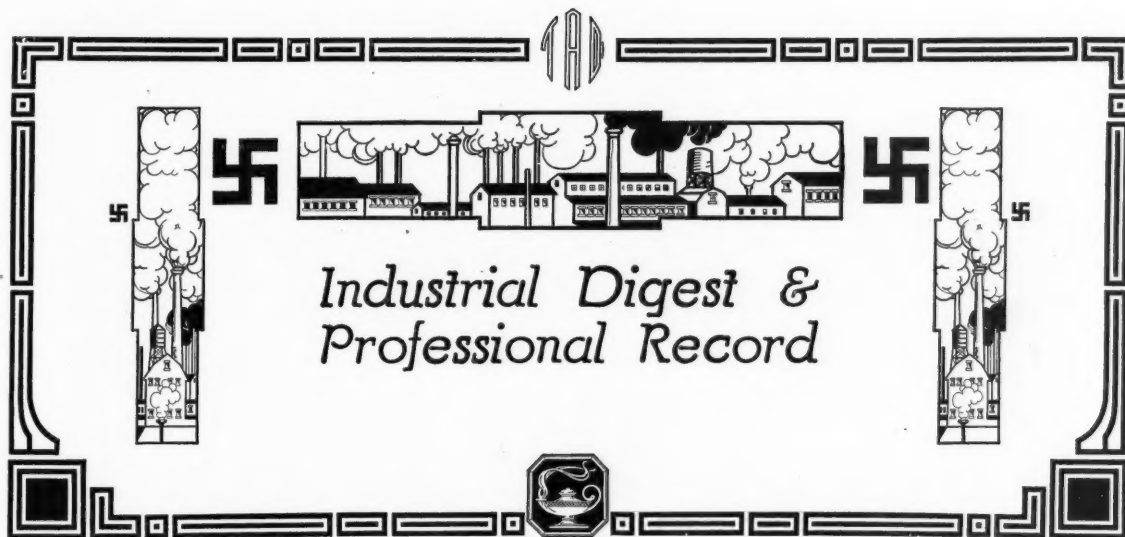
Another axiom: don't jump from a funeral march to a jazz tune, but pick off a motive of the funeral march, then transform it to the motive of the jazz, and then go to it.

When Bunker was caught weeping, a bubble on the Doppelflote against a string accompaniment made it comic and gave the audience a giggle. They would have paid no attention without the organ bubble.

When the mummy came on the scene again Mr. Henderson used "WHEN YOU AND I WERE YOUNG MAGGIE," softly as in the distance, with jazz idioms playing all over the tune so that it was not bald and bare. Any organist who likes music—and their number is slowly growing—can do things like this merely by forgetting that he is playing on that abomination the King of Instruments. Treat it as the plaything of kings instead.

When the PN crew was shown on its start Mr. Henderson played STARS AND STRIPES FOREVER which fitted admirably "YES SIR SHE'S MY BABY" supplied the right atmosphere for the baby section of the Atlantic City beauty parade—staged, as it is proving to be, by motion picture interests for their own business needs. Funny world.





## Organs Under the Microscope

An Application of Constructive Criticism in an Effort  
to Encourage the Much that is Good And  
Eliminate the Little that is Bad

BALTIMORE, MD.

ST. MICHAEL AND ALL ANGELS  
THE 3-45-2931 Hall walks the Straight path to perfection for its manual divisions and departs in the Pedal for three 8' stops extended from the Pedal Diapason, Violone, and Tuba—making seven Pedal stops: one Diapason, one String, one Flute, and one Reed of 16', with a Diapason, String, and Reed octave supplement. It ought to make a Pedal of distinct tonality.

The Great fills the neglected requirement of crescendo: Dulciana, Clarabella, Gamba, Diapason, Doppel, Diapason—all in 8', with the two Diapasons undoubtedly balanced as given. We wish dynamics were added to specifications. A Flauto Traverso, Quint, 2', and 3-r. Mixture fill up for brilliance and the Tromba gives punch and richness to the ensemble.

The Swell crescendo: Aeoline, Stopped Flute, Viole Celeste, Melodia, Geigen, Viole d'Orchestre, Gamba, English Diapason—at least that would be your reviewer's requirement. The 4' Hohlflöte, 8' Oboe and Vox Humana are relied upon for adding sweetness of tone, which the 3-r. Mixture and Cornopean also aid; were the Mixture broken into three registers the player would vastly increase his shadings of the several beautiful solo voices.

The Choir includes for the sweet music's sake: Echo Salicional, Orchestral Flute, Rohrflöte, Viola, Quintadena, French Horn, Clarinet, and climaxes them with a 61-bar Celesta.

We might as well give the whole thing: Diapason. In other words, the Choir Organ is built for tonal beauty, and the Diapason is added to give it body as well as soul.

We could have given this specification in full because of its musical interest, but it was not available in the form required for these pages and your reviewer had not the time to re-write it.

NEW YORK, N. Y.

LUBIN RESIDENCE

A SMALL 2-m Skinner for the residence of Mr. H. Lubin adopts the compound expression idea of Dr. Audsley, on the following specification: Pedal: Bourdon and 8' Gedeckt; Great: Diapason, 2-r Vox Celeste, 2-r Flute Celeste, Chimney Flute, 4' Orchestral Flute, 8' English and Flugel Horns and Vox Humana; Swell; the Great duplexed.

Here we have 8 registers divided into two chambers, but every register playable from both manuals. It's an idea worth adopting where space must be saved, and perhaps money also; the supreme test is in the ear, not the eye; it's a safe conclusion that this little duplexed organ is a gem—and perhaps within reach of many professional organists who do not yet realize that they can own such instruments for themselves whenever they muster the courage.

NORMAN, OKLA.

McFARLIN MEMORIAL METHODIST  
THE Hillgreen-Lane 3-37 is an example of Straight building, with borrowing and extension confined strictly to

the Pedal. There are 4 16's on the Pedal, one borrowed, and 3 8's. This gives that division one Diapason, one string, and two flutes for foundation, with one string, flute, and reed for brilliance. The Great carries a 2 $\frac{3}{4}$ ' that will work wonders against the Second Diapason, Viol d'Gamba, Gemshorn, etc. The Great 16' Diapason is a genuine register.

There are 4 strings on the Swell, with an Oboe and Vox Humana for increased richness; these, against the 16' Bourdon and 8' Diapason, give some interesting odd solo combinations. The manual divisions have 7 Diapasons, 6 strings, 8 flutes, 4 reeds, and 6 ranks of higher than 4' pitch. The entire organ is expressive.

SAN FRANCISCO, CALIF.

KOHLER & CHASE STUDIO

THE WELTE-MIGNON specifications are not available in the form required for these columns so we shall content ourselves with a few comments. We do have something in printable form that ought to interest organ students, an analysis of this somewhat unified 2-m, giving the number of derivations and the number of pipes in each register.

4 Diapason 85  
2 Dulciana 73  
4 Viole d'Orchestre 85  
2 Vox Celeste 61  
7 Bourdon 97  
4 Flauto Traverso 85  
2 Clarinet 61  
1 Oboe 73  
1 Vox Humana 61  
1 Harp 49  
1 Chimes 20

There is the material, build your own house of tone. It might be mentally healthy exercise to follow the above derivations and devise the best specification you can; then transfer

your derivation and pipe numbers as you will, and devise an improved specification—if you can. The relationship of tonal families represented above bears considerable thought.

This instrument is broadcasted over KGO, with the microphone about 20 feet in front of the organ chamber.

organ that was considered by Dr. Audsley to be the most important church organ in the world; etching by Lowell.

April: Presbyterian Church of the Covenant, Cleveland, Ohio; courtesy of Dr. Charles E. Clemens who presides over the Möller organ there.

the foliage that the work is a model.

September: an interior view of the Museum of Art, Cleveland, Ohio, courtesy of the director of the Museum; behind the curtains in the top distance is the Skinner organ. We are indebted to Mr. Bullis for the suggestion which led to the use of this photo.



THE WELTE-MIGNON IN KOHLER & CHASE STUDIO

Which has been used by Mr. Theodore Strong for broadcasting about sixty recitals over KGO but which so won the admiration of a wealthy San Franciscan that he purchased it for his residence so that Welte-Mignon are replacing it in the Studio with a larger instrument now in process of building.

#### OUR FRONT COVERS

OUR immortal first-author, Mr. Percy Chase Miller who contributed the first article published by THE AMERICAN ORGANIST, "can't find time for anything else, hardly," but the guessing of what our front covers are each month; "convinced as I am by years of experience and investigation that subscribers know how to run a magazine better than the editor does, I take my pen in hand to put my complaint and suggestion." We are helpless and must comply:

January: Cathedral of St. John the Divine, New York City, after an etching by Lowell.

February: the Law residence in New York, courtesy of the Skinner Organ Company.

March: Cadet Chapel, West Point Military Academy, N. Y., where Mr. Frederick C. Mayer plays the Möller

May: repeating January.

June: Liverpool Cathedral, England, courtesy of Mr. Henry Willis, Jr., whose firm built the organ—probably the costliest organ in the world.

July: the old night picture of the famous Rialto Theater in the heart of the world's photoplay district, at 42nd Street and (virtually) Broadway; courtesy of Mr. Hugo Riesenfeld, one of the world's greatest exponents of photoplay presentation and the greatest master of theater music.

August: architect's model of the Temple (Hebrew), Cleveland, Ohio, courtesy of Mr. Carleton H. Bullis who plays the Kimball organ there; Mr. Bullis assisted in supplying many photos of the building itself, and finally was able to secure for THE AMERICAN ORGANIST this superior photograph of the architect's model. The reader will note upon examining

October: repeating February.

November: repeating March.

December: repeating April.

Our effort is to keep before our minds constantly the wealth of the treasure of artistic beauty into which we and our work must fit. Beauty is all around us, and artistic treasure is there; we must be a part of it, live in it, work for it. And we must contribute, each of us our own share, to it.

#### ORGAN MUSIC PLUS

BY PALMER CHRISTIAN

THE following is from a personal letter answering an editorial request for information; the question was originally submitted by a subscriber. Additional data will be welcome from any reader who can add to the following.

The DeLamarter CONCERTO in E is not published; I have seen no record



MR. RICHARD KEYS BIGGS

An American organist whom we honor for the artistic poise of his playing and the increasing measure of success with which he is handling the difficult business of selling organ recitals on tour.

of any publication of the Berwald CONCERTO. (I think I am right in the statement that the latter has not yet had a public hearing, but doubtless will this coming season.) As to the orchestration of the DeLamarter, I am definitely of the opinion that it would not sound well with any other than the composer's scoring for full orchestra. As to the Berwald, I am of course not in a position to speak.

As for other material, there are CONCERT PIECES by Parker and Chadwick, both published; a Concert Piece (I'm not sure of the title) soon to be published by Schmidt; the tried and true First Concerto (the FIRST SONATA) by Guilman; the Yon CONCERTO GREGORIANO, published by Fischer (obtainable, also, as organ solo, and for organ and piano). For organ and piano, there are a RHAPSODY and a FANTASIA by Clifford Demorest, published by Schirmer; there is a set of Duo's (six, I think) for piano and harmonium by Widor,

published by a French house, one or two of which are reasonably interesting, and for which the organist of taste can easily elaborate the harmonium part.

In addition to the above, catalogues of various publishers will list other things for use with piano, some of them worth investigating. I have recently invested good money in some German works for organ and orchestra—and can only say that they are very sad efforts!

#### CARILLONIZING AMERICA SOME QUOTATIONS FROM MR. FREDERIC C. MAYER ON THE CARILLON AND ITS FUTURE

IN connection with my avocation as a Carillon Architect I went to England upon a unique mission—that of testing the long-heralded carillon for the Park Avenue Baptist Church, New York. This carillon is the greatest in the world.

The carillon contains the heaviest or lowest of any bell in any carillon in

the world; this bell sounds low E in the tenor octave, which constitutes an interval of a diminished fifth lower than the formerly lowest bell in New York City—that in the Metropolitan Tower. This low E bell weighs 20,720 pounds; the carillon contains an unprecedented total of 53 bells, entirely chromatic with the exception of the lowest semi-tone. The smallest bell corresponds in pitch to the highest A of the piano. The total mass of bell metal amounts to 110,000 pounds; yet with all this, the music will be considerably less in volume than the so-called music of a Chime, where the individual notes are banged out ff. The music of a carillon is highly refined musically, and thoroughly artistic.

Each bell contains an individual harmonic series and it was my duty to test the first five tones of the harmonic series of each bell, since these over-tones must be very accurately tuned or the combination of the tones in chords will produce painful results. Therefore, the testing of the tuning of the carillon consists of testing 265 separate tones instead of 53 as might commonly be supposed.

In this connection, my services as Carillon Architect have been retained by the Government of Canada for their large new carillon to be installed in the Victory Tower of the new Parliament Building in Ottawa. Incidentally both of these carillons are from Gillett and Johnston, Croydon, England. In order to protect the public during the present and future centuries, it is necessary to test these bells before they leave the foundry. Their tuning never alters, unless through cracking or other damage to the bell and this tuning cannot be changed except in the bell foundry, consequently it is important to have the bells start right.

I consider that the above mentioned foundry, and the Taylor Company, of Loughboro', England, are the only bell founders in the world capable of making bells of the fine tuning and tone equally essential for carillons. Consequently it is necessary to import such bells into the United States if we are to have carillons worthy of the name. The New York carillon is played from 53 manual keys and 29 pedal keys. The carillonneur sits on a bench, and you might think that playing a carillon would consequently be similar to playing an organ, but I can assure you the physical exercise is far more rigorous. The brilliant young Belgian artist-carillonneur, Mr. Anton Brees, of Antwerp, will be the carillonneur for the Park Avenue Baptist Church. He has spent many years in mastering this difficult art, and was recently in Cape Town, South Africa, inaugurating a carillon in the presence of the Prince of Wales.



## AUDSLEY'S NEW BOOK

"THE TEMPLE OF TONE" IS PROMISED  
FOR DECEMBER FIRST—DEEMS TAY-  
LOR WRITES ANOTHER SUITE

J. FISCHER & BRO. announce that the last book by Dr. George Ashdown Audsley, his fourth book on the organ, is promised from the bindery by the 1st of December. This work has a unique importance in the history of the organ, in that it contains his maturest ideas and ideals for the organ which developed only after he had done his series of masterful articles on the basic subject of planning an organ—a subject he had not treated so thoroughly in the books published ten or twenty years earlier. And it will be remembered that the organ made more progress during the past ten years than in the fifty that preceded that period.

The Temple of Tone is announced at \$5.00—but if it follows the invariable fate of all the other Audsley books that price will hold only until publication and be then gradually advanced. This warning is hard on the publishers but it will save the readers money if they order in time. The Organ of the Twentieth Century was announced for \$3.50, and then promptly advanced; when the book was out of print it began to soar gently, and copies lately were sold as low as \$12.50. It is said by those who know that the very few remaining new copies will be held for \$25. each—a fair price for an out-of-print book of the proportions of the Organ of the Twentieth Century. The Temple of Tone, the new and posthumous work, is on the order of the former work, and will undoubtedly pass through its same experiences in the trade.

There is an Appendix which includes a rather complete biographical sketch and tribute to Dr. Audsley, with quotations from his personal letters—a viewpoint of the man never before made public; it was written by his closest friend and associate in the organ world, Mr. T. Scott Buhrman, editor of this magazine.

Deems Taylor's new orchestral suite JURGEN was played by Walter Damroch and his orchestra in Carnegie hall at the Nov. 19th and 20th pair of concerts. Fischer Bro. are to be congratulated upon the acquisition of Taylor's output; nothing ever equalled the success of his LOOKING GLASS suite; if JURGEN can match that record it will be a new day for American composers. The LOOKING GLASS suite is available in miniature score (i.e., an exact reproduction of the full score in smaller page size); professional musicians, students of composition, and organists in particular should be interested in studying these Deems Taylor scores.



MR PALMER CHRISTIAN

Another American-born organist whom we honor for his unprecedented list of appearances in concert with symphony orchestras, and for the increasing persistence of his campaign before the profession in behalf of the organ-orchestra combination.

AMERICAN CONSERVATORY  
NOTES

FRANK VAN DUSEN, Director of the School of Theater Organ Playing, gave a recital at 14th Church of Christ Scientist November 14th.

Edward Eigenschenk of the faculty presented four artist pupils in recital at Kimball Hall November 21st.

Helen Searles of the faculty is conducting classes at the Fulco Theater of the Conservatory, in which she is coaching a group of organists before the screen.

The following are recent engagement of organ pupils of the Conservatory:

Virginia Curran, Campus Theater, Evanston, Ill.

James McDermott, Drexel Presbyterian, Chicago.

Kenneth Cutler, Shakespeare Theater, Chicago.

Alvina Michaels, Pearl Theater, Highland Park, Ill.

Mae Porter, Theater at Oconto, Wis.  
Stanley Anstell, New Wisconsin Theater, Eu Claire, Wis.

Mrs. Elma Stewart, Ligonier Theater, Ligonier, Ind.

Mr. Nelson Kennedy, South Congregational, Chicago.

Mr. Irwin Fischer, Hyde Park Baptist.

Mr. Leslie Baggesen, Imanuel Lutheran, Chicago.

## MR. HAROLD GLEASON

VACATIONS IN EUROPE AFTER A BUSY  
SUMMER CLASS AND RESUMES  
CONCERT WORK HERE

MR. GLEASON'S activities at the opening of the season included: dedicatory on the Moller in First Baptist, Albion, N. Y., with the auditorium and chapel filled to overflowing; participation in the dedicatory services on the 3-m Skinner in St. Luke's, Rochester, N. Y., in which instrument is included a 4-rank Mixture of "the





MR. EDWARD RECHLIN

A third American-born organist who deserves recognition for his practical success in building a wide-spread market for organ recitals of the Bach period, with the peculiar distinction that he does not sell the recital as a musical entertainment but as a musical message of spiritual significance.

Willis type"; a November recital on the same organ, as a result of the former engagement.

Mr. Gleason's special summer course at the Eastman School was filled to capacity and his present teaching time has already been fully taken, with applicants still being refused. His summer vacation in Europe included a St. Margaret's recital in England, and trips through Holland, Belgium, Germany, Italy, Switzerland, and France, when many organs were heard and tried, including the new 3-m Cavaille-Coll in Fontainebleau School donated by the American committee of the School.

#### THE FARNAM SEASON BEGAN WITH GALA PROGRAM IN LIBRARY OF CONGRESS

MR. LYNNWOOD FARNAM opened his season, as soloist in the Berkshire Festival, held this year in the auditorium of the Library of Congress,

Washington, D.C., where the new Skinner was dedicated at this event. Mr. Charles M. Loeffler wrote a special organ part for Mr. Farnam in his orchestral version of Canticale of the Sun; Handel's fifth Concerto was also played. Mr. Farnam participated in another concert, of chamber music, on Oct. 30th, and then began his November tour to the Coast where he gave recitals in the more prominent colleges, Stanford, College of the Pacific, Pomona, etc. In December he will play for the Baltimore Guild on the 10th; in April he will play in Oberlin; three recitals are booked for the Cleveland Art Museum, Jan. 6th, Feb. 3d, March 3d; engagements for British recitals next summer are already booked.

In New York City Mr. Farnam participates in eight musicales in Town Hall: Dec. 31, pupils' recital; Jan. 10, Friends of Music; Jan. 14, recital; Feb. 13, Winifred Cornish recital;

Feb. 23d and March 6th, ditto; March 7th and 21st, Friends of Music.



GEORGE ADE says, "I never thought I would live to coax a grand organ recital out of something about twice as large as a cigar box." What kind of music are we going to give those who coax us out of the boxes? Or shall we go right on pleasing our sweet selves alone?

Miss Edith B. Athey, Washington, D. C., gave a noon program over WRC, from the First Congregational.

Mr. Theodore Strong gave the wedding march over KGO on his new Welte-Mignon in San Francisco while the bride listened in and marched on. Miss Rose Pagano was thus, says the San Francisco Bulletin, the first to be wedded to radio music.

MR. UDA WALDROP, municipal organist of San Francisco's Austin, has been appointed official organist of KPO, beginning Oct. 4th, with recitals each Monday at 8 p.m. P.C.t., and accompaniments to other artists from 9 to 10. KPO says its broadcasting of church services at 11 has interfered with church attendance, and hence it announces a change to 9:45 a.m. for its service broadcasting.

KPO has changed the broadcasting of Mr. Marshall W. Giselman's Legion of Honor recitals to 5 p.m. P.C.t., Sundays, in order to accommodate the necessary change of technic for radio playing—since many experts consider that an organist cannot serve two masters at the same time, and must use different technic for audience and radio.

WWJ broadcast the Oct. 25th Quiet Hour of Music in Temple Beth El, Detroit, Mich., by Abram Ray Tyler and his choir. The second broadcast Quiet Hour was Nov. 29th.

"Roxy" is on the air again, and has with him many of his former favorites.

The Skinner Organ Company announces an unprecedented list of players for broadcasting from the New York Skinner Studio over WAHG on Fridays from 8 to 9 p.m. E.S.t. The announced list of players includes men from all over the Country, though it is not stated whether they are playing by wire, or will visit New York on tour, or will be brought East by the Company. It is a most notable list of players and will be a remarkable boost for the organ profession; certainly it must be a colossal task for the Skinner Organ Company also, to whom great credit is due for the undertaking. The players announced are: Allen, Bacon, Bidwell, Christian,

Dann, Dickinson, Diggle, Farnam, Federlein, Filkins, Gallup, Garabrant, Giselman, Gleason, Goldsworthy, Goldthwaite, Greenfield, Hartley, Heinroth, Kraft, Maitland, Marshall, McCurdy, Nevin, Noble, Porter, Potter, Pratt, Priest, Reehlin, Seibert, Snow, Zeuch.

Radio equipment is now used by the Victor and Brunswick phonograph to amplify the tone instead of amplifying by horn as before; the result is any quantity of tone desired from pianissimo to fortissimo, and a purer quality. A special demonstration of the Brunswick Panatrope, developed in cooperation with the R.C.A., was given to the press in Aeolian Hall, New York, Nov. 11th, when the new Brunswick product demonstrated its superior qualities.

#### BUILDERS INVADE WALL STREET

WELTE-MIGNON STOCK LISTED ON THE CURB MARKET—THE AUTOMATIC PLAYER INVADES THE UNIVERSITY

MR. W. H. WILSON, Welte-Mignon treasurer, discovered the Corporation's stock in trading on the Curb Market, New York, and promises its listing on the Stock Exchange in the near future. All Welte-Mignon branches are doing strenuous business, one plant filled with orders dated next June, another dated next September—and every branch so conducted that it is not only filled to capacity but also making money. Contemporary history writes, and few can doubt its record, that the one great defect of the modern organ builder is that he is not getting the money for his product that it merits.

McKim, Mead & White were the architects chosen for the new Ira Allen Chapel of Vermont University, and Welte-Mignon were the organ builders—it's a 3-m promised for next Commencement exercises. The addition of an automatic player makes available to the University the masterful playing of artists of the organ world who have recorded on the ingenious Welte-Mignon—and though such records, even though they be perfect and absolute reproductions of actual artist's playing in every minute detail, are not full substitutes for the artists, they are an invaluable asset, to a University especially. Welte-Mignon is to be congratulated upon their courage in taking this step—a step they know full well will be fought by the passing generation of stand-patters.

Another 3-m is being built for Bronxville Theater, Bronxville, N. Y. It also includes the automatic player, and the owner has announced that he will use it to give brief preludial recitals of organ music played by master organists before each performance, using the screen to announce the selection and the player. The console is located on an elevator.

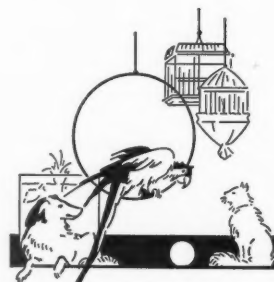


MR. HENRY F. SEIBERT

A fourth American-born organist whom we honor because he ranks first among those who realize the necessity for business methods applied to the very difficult task of selling organ recitals to an apathetic public. Mr. Seibert's record of re-engagements does not support the theory that organ recitals cannot be sold, if the product is right.

Other contracts: 3-m for Englewood Theater, Englewood, N. J.; 2-m, First Baptist, Fresno, Calif.; 2-m with reproducing, Campe residence, San Mateo, Calif.; 2-m r., commercial club, Los Angeles; 2-m r., Casa del Mar Club, Santa Monica, Calif., which Mr. Julius K. Johnson will play; 3-m r., Lowmes residence, Providence, R. I.; 3-m r., and 2-m for Kohler & Chase new building, San Francisco agents of Welte-Mignon: a 3-m r., 3-m., and 2-m organs for Barker Bros., Los Angeles agents.

Mr. Arthur W. Birkmaier has been appointed chief flue voicer in the Welte-Mignon factory.



#### PERSONAL

SAMUEL A. BALDWIN of the College of the City of New York enhanced the pleasure of his vacation in England by a solo appearance in the Queen's Hall Promenade Concerts, London.

MISS EMILY C. BOECKELL has returned to New York City after a period of study with Widor and Libert at Fontainebleau; Miss Boeckell will resume concert and church work in the East.

CARLTON H. BULLIS of Cleveland is spending the winter in New York City and experiencing the delight of watching his brother organists at work.

WILLIAM R. CORNELIUS was organist and director of the elaborate music programs



MR. FIRMIN SWINNEN

Who began as a cathedral organist in Belgium, toured Great Britain in organ recitals for war charities, came to America, plunged into the theater and won Broadway recognition for the classics in organ solo work before theater audiences, and ultimately returned to concert work exclusively, being engaged as private organist at the du Pont Estate near Wilmington.

of the four-day convention of the Scottish Rite Masons in Grand Rapids early in November.

MISS LOUISE CULLEY opened her new Kimball in the Orpheum, Kansas City, October 25th.

MISS MILDRED DICKERMAN has changed her name to Mrs. Yancy L. Culp, and resides in Gainesville, Texas; she will kindly convey our congratulations to Mr. Culp and accept our very best wishes.

CHARLES HENRY DOERSAM of Rutgers Presbyterian, New York, is giving a series of thirty lecture-recitals on Organ-Interpretation and Appreciation in Columbia University, New York City.

HENRY HALL DUNCKLEE has completed his 25th year in West End Collegiate, New York City, whose music he has made one of the features of the City's church world. Throughout the entire season Mr. Duncklee gives musicales with his quartette choir every Sunday afternoon.

LYNNWOOD FARNAM participated in the Chamber Music Festival in Washington and drew from Richard Aldrich in the New York Times the following: "It must be confessed that after an evening of so much modernity Handel's CONCERTO, played as was Bach's CHORAL PRELUDE with consummate mastery by Mr. Farnam, came like a balm and a blessing to ears and minds tensely strung."

MRS. KATE ELIZABETH FOX of the First Presbyterian, Watertown, N. Y., adds another star to her crown by arranging for a recital in her church by Dr. Alfred Hollins. The improvisation themes were furnished by

Mrs. Fox and Mr. Gerald F. Stewart; these two organists set another good example by furnishing the local press with adequate critiques.

HERBERT HENDERSON is now chief organist at the Marr & Colton in Warner's Theater, formerly the Picadilly, Broadway, New York City. His assistant is Mr. William S. Hammond.

ARTHUR EDWARD JONES is now located in Cambridge, Ohio.

MISS MARTA ELIZABETH KLEIN is maintaining studios this season in New York City and Hackensack, N. J.

A. WALTER KRAMER, composer and journalist, is now general manager of The Musical Digest, New York City.

HUBERT PLATT MAIN, author of a thousand hymns, died at the age of 87 at his home in Newark, N. J., in October.

HUGH McAMIS, our Paris Representative, is occupying his spare time by taking charge of the music at St. Luke's Chapel, Paris. Mr. McAmis will continue studying with Mr. Bonnet this season and expects to resume work in New York City next year.

WILL H. MOONEY has enlarged his Liberty Concert Trio to the proportions of a small orchestra and his theater has increased its admission 25% because of Mr. Mooney's increasingly successful music.

EDWARD G. MEAD is now organist of Denison University and First Baptist Church, Granville, Ohio.

GEORGE B. NEVIN has been honored with the degree of Doctor of Music by Lafayette College, which is the first time Lafayette has

given that degree in 101 years.

PADEREWSKI opened his season with a recital in Carnegie Hall, New York, November 25th.

THEODORE PRESSER, founder of the great Philadelphia publishing house, and publisher of the Etude, died Oct. 28th at the age of 78, after an illness that began when he suffered a stroke at a ball game May 10th. Mr. Presser was born in Pittsburgh and became a clerk in a music store at the age of 16; he became its manager at 20. He went to college in Ohio and studied music in the New England Conservatory, going abroad in 1878. In 1916 he founded the Theodore Presser Foundation to provide a home for retired music teachers, in the beautiful Germantown suburbs of Philadelphia. His will leaves two million dollars to this Foundation, which is supporting 137 scholarships and loans for promising music students.

HUGO RIESENFELD has resigned from the Rivoli and Rialto Theaters after having virtually created a new art in Theater music during the past decade. Mr. Riesenfeld has not made public his plans for the future, but the City will be the loser if he does not resume activities in his supreme field of motion picture music. The situation in regard to Paramount Theaters is rather unsettled owing to court action which will probably deprive producers of the right to operate as exhibitors also. Balaban & Katz of Chicago are reported to be ready to take over Paramount Theaters in New York and bring Nathaniel Finston back to the City's motion picture world.

LOUIS ARTHUR RUSSELL, organist, composer, and author, widely known to the Metropolitan district for his prominence in the music world of Newark, N. J., died in his 72nd year. Mr. Russell has been identified with Newark churches since 1878, and since 1879 he has been conductor of the Schubert Society; in 1893 he organized the Newark Symphony which he conducted until his death; in 1885 he became conductor of the Choral Society of Easton, Pa., and founded the College of Music in Newark that same year. He was a founder of the Guild, former president of the New York State M.T.A. and the M.T.N.A.

WILLIAM ROCHE, prominent organist of Halifax, N. S., has risen to the position of head of the firm of coal merchants and steamship agents founded by his father who headed the firm until his death on Oct. 19th. Mr. Roche, Sr., was prominent in politics in Nova Scotia and had been a Senator since 1900. Mr. Roche who thus moved up to a position of great responsibility will continue his music work as long as pressure of business permits.

LOUIS VICTOR SAAR has given programs of his own compositions in New York and Philadelphia and will appear in other cities through the season in this same program.

ALLEN SHELburne has moved from San Angelo to El Paso, Texas.

SIBELIUS has been commissioned to write a score for Shakespear's "The Tempest."

SOUSA and his band began their season with a concert in Mecca Temple, New York.

LEO SOWERBY wrote a "symphony for jazz orchestra and metronome" under the title of Monotony, which Mr. Paul Whiteman and his jazz orchestra played in concert in Chicago this season.

FREDERICK STEVENSON, composer of many fine anthems, died at the age of 80 at the home of his son in Eagle Rock; he was born in England Sept. 16, 1845, and after practising music in England for some years, came to America and spent the past 20 years in Los Angeles, devoting himself chiefly to composition and teaching.

MISS GRACE CHALMERS THOMSON has resumed her strenuous work in St. Philip's Cathedral, Atlanta, Ga., and is making a specialty this season of her children's choir.

HAROLD A. TRIPP has moved from Pontiac, Mich., to Orlando, Fla.

ARTHUR H. TURNER has transferred his activities from Trinity Methodist to the First Congregational, both of Springfield, Mass. Mr. Turner is also municipal organist, and director of the municipal orchestra, the Schubert Chorus, and the MacDowell Choir.

D. STERLIND WHEELWRIGHT has returned to his home in Ogden, Utah, after an extended trip to Germany.

#### AMONG RECITALISTS

WARREN D. ALLEN: Stanford University, Calif. Memorial Church, autumn quarter recitals given Sundays, Tuesdays, and Thursdays.

SAMUEL A. BALDWIN: College of the City of New York, recitals given every Sunday and Wednesday during fall quarter.



# Index - Volume 8 - 1925

## EDITORIALS

VIDE—NON CREDE (T.S.B.) .....	3
YOUNG SOULS (L.T.) .....	45, 85
EVERYBODY HAS—THE PEOPLE (T.S.B.) .....	129
ARTISTS AND CABBAGES (T.S.B.) .....	171
THE PASSING SHOW (L.T.) .....	215
MR. GEORGE ASHDOWN AUDSLEY (T.S.B.) .....	259
TWO STRIKES—AND OUT (T.S.B.) .....	303
THE MUSICIAN (L.T.) .....	331, 359, 383
MAYBE EVEN A ROW? (P.C.M. and T.S.B.) .....	411

## FRONT COVERS

CATHEDRAL OF ST. JOHN THE DIVINE .....	JANUARY
THE LAW RESIDENCE, PORTCHESTER, N. Y. ....	FEBRUARY
WEST POINT CADET CHAPEL .....	MARCH
COVENANT PRESBYTERIAN, CLEVELAND .....	APRIL
CATHEDRAL OF ST. JOHN THE DIVINE .....	MAY
LIVERPOOL CATHEDRAL .....	JUNE
THE RIALTO, NEW YORK .....	JULY
THE TEMPLE, CLEVELAND .....	AUGUST
MUSEUM OF ART, CLEVELAND .....	SEPTEMBER
THE LAW RESIDENCE .....	OCTOBER
WEST POINT CADET CHAPEL .....	NOVEMBER
COVENANT PRESBYTERIAN, CLEVELAND .....	DECEMBER

## FRONTISPIECES

THE LAW RESIDENCE, PORTCHESTER, N. Y. ....	2
PRINCETON UNIVERSITY: PROCTOR HALL .....	44

## PICTORIALLY: Personal Including Biographical Sketches

ADAMS, FRANK STEWART .....	368
ARTHUR, DAVID .....	401
AUDSLEY, GEORGE ASHDOWN .....	258
BALABAS, WALTER .....	393
BARNES, WILLIAM H. ....	351
BAUMGARTNER, H. LEROY .....	308, 372
BIGGS, RICHARD KEYS .....	34, 433
BOSSI, ENRICO .....	73, 116
BOULANGER, MISS NADIA .....	73
BROWN, CALVIN .....	113
BULLIS, CARLETON H. ....	372
CARPENTER, MISS LILLIAN .....	372
CASSIDY, MRS. J. H. ....	309
CHRISTIAN, PALMER .....	16, 372, 434
CHRISTIANSEN, F. MELIUS .....	195
CLOKEY, JOSEPH W. ....	38
COLLINS, H. GUEST .....	75
COURBOIN, CHARLES M. ....	73, 351
CRAWFORD, T. J. ....	398
CRONHAM, CHARLES RAYMOND .....	36
CUSHING, JOHN .....	310
DETHIER, GASTON M. ....	245
DOHRING, GUSTAV F. ....	346
DUNLAVY, PRICE .....	70
DUPRE, MARCEL .....	73, 110, 128
EGERTON, ARTHUR H. ....	373
EIGENSCHENK, EDWARD .....	35
ELLIOT, ROBERT PIER .....	239, 290, 310
EPPLER, KENNETH .....	136
FAUNCE, MISS ANGIE M. ....	343
FORSTER, PAUL H. ....	396
FRENCH, EDWARD M. ....	175
FRY, HENRY S. ....	310, 371
GALLUP, EMORY L. ....	277
GARRETTSON, DEWITT C. ....	310
GRUENSTEIN, S. E. ....	307
HAINES, CHAUNCEY .....	201, 237
HAMMOND, JOHN .....	77, 373
HILL, JOHN E. ....	125
HIRSCHLER, DANIEL A. ....	316
HOLJES, MISS DOROTHY M. ....	392
HUNT, ERNEST .....	373

HYDE, HERBERT E. ....	306
IRWIN, THEODORE J. ....	326
JENNINGS, ARTHUR B. ....	311
KELLER, WALTER .....	113
KLEIN, MISS CHARLOTTE .....	311
KRAFT, EDWIN ARTHUR .....	113, 373, 398
LANG, MISS EDITH .....	345
LAYMON, MISS RUTH .....	293, 417
LOUD, JOHN HERMANN .....	311
MACMILLAN, DR. ERNEST .....	396
MAITLAND, ROLLO F. ....	163
MARKS, ARTHUR HUDSON .....	178
MARTIN, STANLEY .....	311
MATTHEWS, DR. H. ALEXANDER .....	330
MAXSON, FREDERICK .....	162
MCALL, REGINAL .....	374
MCNEIL, MISS JEDDA .....	76
MCPHEE, EDWARD WALLACE .....	356
MEEDER, WILLIAM H. ....	27
MILES, RUSSELL HANCOCK .....	374
MONTANI, NICOLA A. ....	39
MOORE, EARL V. ....	41
NOBLE, T. TERTIUS .....	371
PERCY, VINCENT H. ....	374
PHILLIPS, DR. HAROLD D. ....	236
PRIEST, JOHN .....	159
RAMSBOTTOM, HAROLD .....	430
RAPEE, ERNO .....	282
RECHLIN, EDWARD .....	435
RICHARDS, EMERSON L. ....	374
RIEMENSCHNEIDER, ALBERT .....	113, 311, 374
ROBB, HARVEY .....	399
ROBERTS, MISS EMILY .....	232
RUSSELL, DR. ALEXANDER .....	71
SCHLIEDER, FREDERICK .....	356
SCHOLIN, C. ALBERT .....	321
SEALY, FRANK L. ....	302
SEIBERT, HENRY F. ....	436
SHAW, ARTHUR G. ....	287, 344
SKINNER, ERNEST M. ....	170, 173, 174, 176, 180
STEVENS, JOSEPH .....	11
STRONG, THEODORE .....	295
SWINNEN, FIRMIN .....	11, 117, 437

ROUEN CATHEDRAL, FRANCE .....	84
MR. MARCEL DUPRE AT PARIS CONSERVATORY .....	128
MR. ERNEST M. SKINNER IN SKINNER STUDIO .....	170
LIVERPOOL CATHEDRAL .....	214
GEORGE ASHDOWN AUDSLEY, LL.D. ....	258
MR. FRANK L. SEALY .....	302
H. ALEXANDER MATTHEWS, MUS. DOC. ....	330
FREDERICK SCHLIEDER, M. MUS. ....	356
THE JACOBSON RESIDENCE, NEW ROCHELLE .....	382
ST. BARTHOLOMEW'S CHURCH, NEW YORK .....	410

## ARTICLES

AUDSLEY, GEORGE ASHDOWN, LL.D. ....	259
By T. SCOTT BUHRMAN	
BERMUDA AND ITS CHURCHES .....	269
By OSCAR E. SCHMINKE	
FRANCE AND ITS STUDENT APPEAL .....	51
By HOMER P. WHITFORD	
NATURE NURTURES MUSIC .....	420
By ALBERT COTSWORTH	
ORGAN RECITALS—AGAIN .....	418
By ALLAN BACON	
SCHLIEDER METHOD OF MUSIC STUDY .....	360
By WALTER E. HARTLEY	
SKINNER, ERNEST M.: ORGAN BUILDER .....	173
By T. SCOTT BUHRMAN	
WIDOR SYMPHONY PROGRAM NOTES .....	262
By ALBERT RIEMENSCHNEIDER	

TALBOT, IRWIN .....	27
TATTERSALL, RICHARD .....	399
THOMAS, MRS. VIRGINIA CARRINGTON .....	400
THOMSON, MISS GRACE CHALMERS .....	122, 228
TIMMINGS, WILLIAM T. ....	254
TRUETTE, EVERETT E. ....	237
VAN DUSEN, FRANK .....	230
VOGT, DR. A. S. ....	399
VOSSELER, MISS ELIZABETH VAN FLEET .....	321
WALSH, GEORGE .....	68
WEAVER, JOHN KNOWLES .....	312
WHEELER, CHARLES E. ....	399
WHITEHOUSE, HORACE .....	312
WIDOR, CHARLES MARIE .....	263
WILLAN, DR. HEALEY .....	399
WILLIS, HENRY, JR. ....	180
WILLIAMS, DAVID MCK. ....	121
WILLIAMS, STANLEY W. ....	312
WILLIAMSON, JOHN FINLEY .....	374
WRIGHT, BARTHOLOMEW .....	396
YON, PIETRO A. ....	64, 377

## GROUPS

GA.: ATLANTA	
St. Luke's Choir .....	226
ILL.: CHICAGO	
A.G.O. CONVENTION .....	307
MICH.: GRAND RAPIDS	
Fountain St. Baptist Choir .....	277
MINN.: NORTHFIELD	
St. Olaf College Choir .....	195
N. J.: FLEMINGTON	
Flemington Children's Choir .....	155
N. Y.: NEW YORK	
J. Fischer & Bro. Staff .....	348
OHIO: OXFORD	
Miami University Choir .....	65
PA.: SCRANTON	
Courboin Master Class .....	375
TEX.: DALLAS	
CONVENTION .....	247



**BUILDINGS**

- CALIF.: LOS ANGELES  
 MELODY LANE .....286  
 ST. JOHN'S .....123  
 CALIF.: SAN DIEGO: BALBOA PARK  
 SPRECKEL'S PAVILION .....419  
 CALIF.: STANFORD UNIVERSITY  
 MEMORIAL CHURCH .....111  
 D. C.: WASHINGTON  
 AUDITORIUM .....441  
 GA.: ATLANTA  
 ST. LUKE'S .....226  
 ILL.: CHICAGO  
 DEAGAN FACTORY .....351  
 MD.: HAGERSTOWN  
 MÖLLER FACTORY ....42, 241, 401  
 MASS.: BOSTON  
 SKINNER FACTORY .....176, 177  
 TRUETTE RESIDENCE .....234  
 TRUETTE STUDIO .....235  
 MASS.: KENDAL GREEN  
 HOOK-HASTINGS FACTORY ....119  
 MASS.: NEWTON  
 ELIOT CONGREGATIONAL .....236  
 MICH.: GRAND RAPIDS  
 FOUNTAIN ST. BAPTIST .....274  
 N. J.: BAYONNE  
 ST. HENRY'S CHURCH .....341  
 N. J.: PRINCETON  
 UNIVERSITY: PROCTOR HALL 44, 72  
 N. Y.: NEW ROCHELLE  
 JACOBSON RESIDENCE .....382  
 N. Y.: NEW YORK: MANHATTAN  
 J. FISCHER & BRO. STORE ....348  
 HOLY TRINITY LUTHERAN ....184  
 ST. BARTHOLOMEW'S .....410
- N. Y.: PORTCHESTER  
 LAW RESIDENCE .....2  
 N. Y.: WARSAW  
 MARR & COLTON FACTORY ....395  
 OHIO: CANTON  
 ST. PETER'S R. C. ....90  
 PA.: PHILADELPHIA  
 STANLEY THEATER  
 ELECTRIC SIGN .....115  
 VA.: NORFOLK  
 EPWORTH METHODIST .....193  
 BELGIUM: MALINES  
 CATHEDRAL OF ST. ROMBAUT ..12  
 BERMUDA:  
 PAGET PARISH CHURCH .....270  
 PEMBROKE PARISH CHURCH ..272  
 ST. PETER'S CHURCH .....271  
 ENGLAND: LIVERPOOL  
 CATHEDRAL .....214  
 ENGLAND: LONDON  
 WILLIS FACTORY .....240  
 FRANCE: PARIS  
 CONSERVATORY .....130  
 FRANCE: ROUEN  
 CATHEDRAL .....84, 99  
 ST. MACLOU'S .....153  
 ST. OUE'S .....151
- FLA.: MIAMI  
 CENTRAL CHRISTIAN  
 (Midmer-Losh) .....293, 417  
 MASS.: BOSTON  
 TRUETTE RESIDENCE  
 (Hutchings) .....234  
 TRUETTE STUDIO (Hutchings) 235  
 MASS.: TAUNTON  
 BAPTIST CHURCH .....175  
 N. Y.: NEW YORK: MANHATTAN  
 COLONY THEATER (Skinner). 159  
 HOLY TRINITY  
 (Hillgreen-Lane) .....118  
 SKINNER STUDIO (Skinner) .170  
 TEMPLE BETH-EL (Möller) ..137  
 TRINITY CHURCH  
 (1846 Console) .....415  
 N. Y.: ROCHESTER  
 EASTMAN THEATER (Austin) ..69  
 OHIO: BEREA  
 BALDWIN-WALLACE CONS.  
 (Austin) .....112, 113  
 OHIO: CLEVELAND  
 AUDITORIUM (Skinner) .....182  
 THE TEMPLE (Kimball) ....387  
 OHIO: DAYTON  
 NATIONAL CASH REGISTER  
 (Estey) .....312  
 BELGIUM: MALINES  
 ST. ROMBOUT CATHEDRAL  
 (Stevens) .....11  
 ENGLAND: LIVERPOOL  
 CATHEDRAL (Willis) .....221  
 FRANCE: PARIS  
 CONSERVATORY .....128  
 FRANCE: PARIS  
 WIDOR RESIDENCE .....263

**CONSOLES**

- ALA.: BIRMINGHAM  
 MASONIC TEMPLE (Moller) ..289  
 CALIF.: SAN FRANCISCO  
 KPO STATION (Wurlitzer) ..326  
 WELTE-MIGNON STUDIO  
 (Welte-Mignon) .....295, 432

**ORGANS**

A—ARTICLE. C—CONSOLE PHOTO. D—DIGEST.  
 P—PHOTO OF CASE, ETC. S—SPECIFICATIONS.

- ALA.: BIRMINGHAM .....MASONIC TEMPLE .....C. 289  
 CALIF.: LOS ANGELES .....MELODY LANE .....P. 286  
 .....ST. JOHN'S CHURCH .....D. 242  
 PASADENA .....FIRST METHODIST .....D. 288  
 SAN DIEGO .....BALBOA PARK .....P. 419  
 SAN FRANCISCO .....KÖHLER & CHASE STUDIO .....C. 295, D. 431, C. 432  
 .....KPO STUDIO .....C. 326  
 D. C.: WASHINGTON .....AUDITORIUM .....D. S. 288  
 FLA.: GAINESVILLE .....UNIVERSITY OF FLORIDA .....D. 118  
 MIAMI .....CENTRAL CHRISTIAN .....C. 293, 417  
 GA.: ATLANTA .....ST. LUKE'S .....P. 226  
 ILL.: CHICAGO .....ROGERS PARK METHODIST .....D. 118  
 MD.: BALTIMORE .....ST. MICHAEL'S .....D. 431  
 MASS.: BOSTON .....TRUETTE RESIDENCE .....C. P. S. 234  
 .....TRUETTE STUDIO .....C. P. S. 235  
 .....ELIOT CONGREGATIONAL .....P. 236  
 NEWTON .....BAPTIST .....D. 175  
 TAUNTON .....FOUNTAIN STREET BAPTIST .....P. 275  
 MICH.: GRAND RAPIDS .....ST. CATHERINE'S COLLEGE .....D. S. 119  
 MINN.: ST. PAUL .....ST. HENRY'S .....P. 341  
 N. J.: BAYONNE .....PRINCETON UNIVERSITY .....P. 44  
 PRINCETON .....JACOBSON RESIDENCE .....P. 382  
 N. Y.: NEW ROCHELLE .....CALVARY METHODIST .....D. 242  
 N. Y.: NEW YORK: MANHATTAN .....COLONY THEATER .....C. 159  
 .....HOLY TRINITY EPISCOPAL .....C. 118  
 .....HOLY TRINITY LUTHERAN .....P. 184  
 .....LUBIN RESIDENCE .....D. 431  
 .....SKINNER STUDIO .....C. 170  
 .....TEMPLE BETH-EL .....A. C. S. 135  
 .....TRINITY .....D. 415

N. Y.: PORTCHESTER .....	LAW RESIDENCE .....	SKINNER .....	P. 2
ROCHESTER .....	EASTMAN THEATER .....	AUSTIN .....	C. 69
OHIO: BEREIA .....	BALDWIN-WALLACE CONSERVATORY .....	AUSTIN .....	C. 112
CANTON .....	ST. PETER'S .....	HILLGREEN-LANE .....	P. 91
CLEVELAND .....	AUDITORIUM* .....	SKINNER .....	C. 182
DAYTON .....	TEMPLE .....	KIMBALL .....	D. 118, A. C. S. 385
PA.: PHILADELPHIA .....	NATIONAL CASH REGISTER .....	ESTEY .....	C. 312
VA.: NORFOLK .....	ST. MARK'S LUTHERAN .....	.....	D. S. 242
BELGIUM, MALINES .....	EPWORTH METHODIST .....	.....	P. 193
BERMUDA .....	CATHEDRAL ST. ROMBOUT .....	STEVENS .....	A. C. D. P. S. 11
ENGLAND, LIVERPOOL .....	PEMBROKE PARISH CHURCH .....	.....	P. 272
FRANCE, PARIS .....	CATHEDRAL .....	WILLIS .....	A. C. P. S. 214, 217
.....	BONNET RESIDENCE .....	.....	S. 82
.....	WIDOR RESIDENCE .....	CAVAILLE-COLL .....	C. 263
VERSAILLES .....	ROYAL PALACE .....	.....	A. S. 165

### ORGAN BUILDING

CHARGING THE WINDMILLS .....	414
By C. S. LOSH .....	
CHOIR ORGAN .....	334
By EMERSON L. RICHARDS .....	
SCIENCE AND ART OF TONE-PRODUCTION	
IN PIPES .....	14, 54, 93, 142, 186
By GEORGE ASHDOWN AUDSLEY .....	
UNIT PRINCIPLES .....	384
By CARLETON H. BULLIS .....	
UNIT VS. STRAIGHT: A STRAIGHT .....	108

### HISTORICAL REVIEWS

A.G.O. CONVENTION .....	306
CANADIAN COLLEGE CONVENTION .....	398
CARILLONIZING AMERICA .....	433
DICKINSON'S LECTURE-RECITALS .....	124, 161
N.A.O. CONVENTION .....	371
OPEN AIR PERFORMANCES .....	108
DR. ALEXANDER RUSSELL'S ACTIVITIES .....	71
WELTE-MIGNON SURPRISE .....	290

### THE CHURCH

ANTHEM .....	225
By ROWLAND W. DUNHAM .....	
BEAUTY AND SINCERITY .....	6
By EARL V. MOORE .....	
CALENDAR .....	
FEB. .... 20 MAY .... 154 OCT. .... 341	
MAR. .... 61 JUNE .... 197 NOV. .... 364	
APR. .... 100 SEPT. .... 313 DEC. .... 391	
..... JAN. .... 427	
CATHOLIC LITURGY AND MUSIC .....	88, 149
By A. B. STUBER .....	
CHILDREN'S CHOIRS .....	342, 365, 393, 428
By MISS VOSSELER .....	
CHURCHES: BERMUDA .....	269
By OSCAR E. SCHMINKE .....	
MICH.: GRAND RAPIDS: FOUNTAIN STREET .....	274
EDITORIALLY .....	100, 197, 214, 278, 312, 341, 364, 391, 427
By ROWLAND W. DUNHAM .....	
HYMNS .....	192
By ROWLAND W. DUNHAM .....	
LUTHERAN CHURCH MUSIC .....	48
By HENRY F. SEIBERT .....	
NEW YORK CHOIRMASTERS AT THE BAR .....	132
By A. CONTRIB. .....	
REPERTOIRE AND REVIEW .....	21, 64, 102, 199, 227, 280, 314, 328, 366, 407
SERVICE PROGRAMS .....	21, 62, 101, 155, 198, 227, 278, 314, 366, 392
POINTS AND VIEWPOINTS: SPARKLETS, By L'EREM ITO .....	24

### PHOTOPLAYING

COLOR GUIDE .....	343
CRITIQUES: .....	
ADAMS, FRANK STEWART .....	66
CAPITOL, NEW YORK .....	28, 160, 231, 283, 316, 345, 367, 430
HAMMOND, JOHN .....	105
HAMRICK, GEORGE LEE .....	159, 231, 283, 315, 367, 395
LOEWS .....	66, 284
RIALTO .....	29
RICHARDSON, ALEXANDER .....	284, 316, 345, 367, 429
RIVOLI .....	29, 67, 106, 231, 317
VARIOUS .....	28, 67, 160, 232, 284, 344, 430
WARNERS .....	201, 317, 328
CURRENT JAZZ DIGEST .....	157
DEFENSE OF RANK AND FILE .....	
By MISS SALLIE FRISE .....	
MEMORY OR LAZINESS .....	26
By ROY L. MEDCALFE .....	
NEW YORK INVITES YOU .....	202
"ORIGINAL ORGAN NOVELTY" .....	
"APARTMENT HOUSE MUSIC" .....	281

By MISS ESTHER STAYNOR .....	429
"RAISE IN PAY" .....	
By HAROLD RAMSBOTTOM .....	200
"STARTING THE STOPS" .....	
By ROY L. MEDCALFE .....	104
OUT OR IN .....	
By MISS EDITH LANG .....	394
PACIFIC ORGANISTS SIT UP .....	
By ROY L. MEDCALFE .....	25
ROAMING THE BIG TOWN .....	
By A. CONTRIB. .....	68
SCORES .....	329
UNIONS .....	
By GEORGE LEE HAMRICK .....	424
WORSENER MUSIC FOR WORSENER FILMS .....	
By A. CONTRIB. .....	
POINTS AND VIEWPOINTS: BAGDAD SCORE, By ROY L. MEDCALFE .....	232

### COLUMNS AND DEPARTMENTS

ADVERTISING TALKS .....	115, 205, 295
AUDSLEY MEMORIAL LIBRARY .....	318
CRITIQUES: .....	
BIGGS .....	30
COURBOIN .....	248
FARNAM .....	30
SCHOLA CANTORUM—PHILHARMONIC .....	396
EDITORIALLY .....	346
MR. DOHRING .....	371
MR. LOVEWELL .....	74, 204
LA FRATERNITE .....	118, 242, 288
ORGANS UNDER THE MICROSCOPE .....	317, 319
PRESS BLUNDERS .....	114, 236
PRESS SAYS .....	239, 286
PROGRAM CRITICISM .....	297, 376, 405, 435
RADIO NOTES .....	33, 76, 110, 206, 241, 285
RECITAL PROGRAMS .....	78, 207, 244, 327, 353, 408
REPERTOIRE AND REVIEWS .....	208, 243, 282
BOOKS .....	79, 103, 245, 354
COLLECTIONS .....	31, 73, 233, 319, 408
FOREIGN .....	79, 244, 327, 353
SONATAS ETC. .....	208
VOCAL SECULAR .....	262
WIDOR SYMPHONIES .....	
SPECIALS: .....	
BEAUTY .....	148
FRONT COVERS .....	432
ORGAN VIRTUOSO .....	109
THINK IT OVER .....	289
YE ORGANIST'S DIARY .....	75, 238
POINTS AND VIEWPOINTS: .....	
ACCURACY, By MR. NEVIN .....	235
AN OBJECTION, By MR. LUCAS .....	207
BACH G-MINOR, By MR. BILODEAU .....	117
DOES IT PAY .....	246
DRIVEN AWAY .....	242
EXAMINATIONS, By MR. WOOD .....	32
HE ENCLOSURES, By MR. BILODEAU .....	69
NICKING, By MR. BONAVIA-HUNT .....	212
ORGAN MUSIC PLUS, By MR. CHRISTIAN .....	432
ORGAN SONATAS .....	240
SOME SERIOUS THOUGHTS, By MR. STEWART .....	33
SONATA VS. SYMPHONY, By MR. MAYER .....	117
THROW THEM AWAY .....	255
TRANSCRIPTIONS .....	318

### NEWS AND NOTES

BUILDERS .....	211, 234, 247, 290, 375, 401, 436
CHURCH .....	77, 320
CONSERVATORIES .....	34, 37, 113, 236, 247, 292, 375, 400, 434
PERSONALS .....	290, 377, 403
PHOTOPLAYING .....	69, 321
PUBLISHERS .....	114, 234, 292, 348, 401, 434
RECITALISTS .....	34, 36, 111, 116, 211, 237, 292, 376, 400, 434

### CLUBS AND ASSOCIATIONS

A.G.O. .....	41, 126, 298, 403
A.O.P.C. .....	35, 83, 162, 254, 296
N.A.O. .....	126
BOSTON: W.O.P.C. .....	35, 83, 120, 163, 296
DALLAS: BACH CLUB .....	120, 162
LOS ANGELES: T.O.C. .....	70, 120, 162, 254
NEW YORK: S.T.O. .....	70, 120, 254, 405
PHILADELPHIA: F.T.O. .....	35, 163, 254
VARIOUS .....	126, 298, 441

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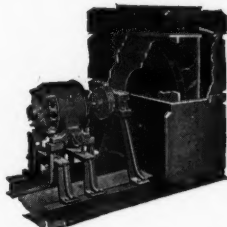
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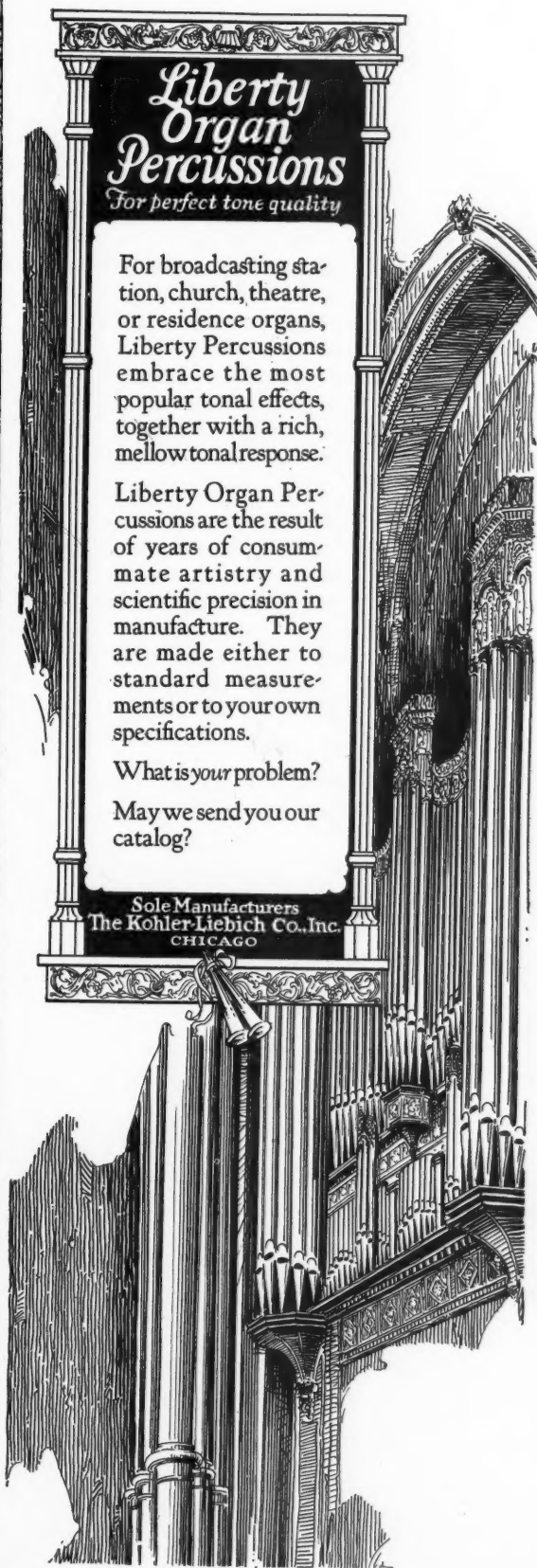
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GRACE CHALMERS THOMSON: Nov. 4, Atlanta, Ga., St. Philip's Cathedral.

#### MUSICALES

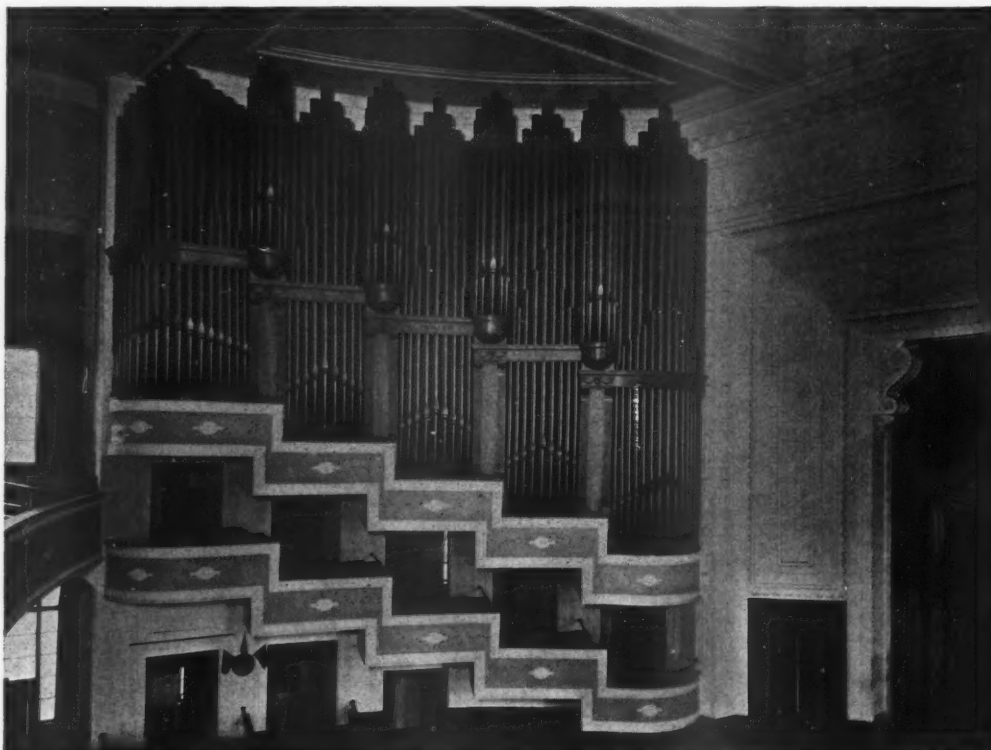
BACH CHOIR of over 160 voices has been formed in Chicago. The first appearance was made at Orchestra Hall Nov. 11th, when they gave four chorales at a Bach recital given by Edward Rechlin.

DAYTON WESTMINSTER CHOIR of 60 voices, singing a cappella, without notes, without pitch pipe, featuring American compo-

#### ASSOCIATIONS

GUILD Headquarters announces a Convention for Buffalo, N. Y., June 8th to 10th. Members were invited by the Bible Class of the Park Avenue Baptist to meet Mr. Anton Brees, carillonneur, at a reception Nov. 12th; a recital on the world's largest carillon, and an inspection of the bells, were part of the program.

INDIANA Chapter's first meeting of the season was held Oct. 4th in the Church of



THE ORGAN A CONCERT INSTRUMENT IN THE NATIONAL CAPITOL

England has long had its Municipal Organs but America has been slow to adopt the idea. At last the movement is reaching a point of acceleration and the M. P. Moller concert organ designed and dedicated by Mr. Archer Gibson, an American-born concert organist, for the Auditorium, Washington, D. C., marks the most recent high-water mark in the movement for Municipal Organs in America. The specifications will be found on page 288 of the July issue.

HARRY E. COOPER: Sept. 17, Slater, Missouri, Baptist, dedicating new 2-m Kilgen; Nov. 6, Kansas City, Eastminster Presbyterian.

ROWLAND W. DUNHAM: Oct. 29, Grand Rapids, Mich., Fountain St. Baptist.

FREDERICK W. GOODRICH: Portland, Ore., First Unitarian, 3-39 Estey for University of Oregon Summer School.

MISS HELEN M. HEWITT: Oct. 4, and 25, Potsdam, N. Y., Norral Auditorium.

OTTO T. HIRSCHLER: Oct. 19, Long Beach, Calif., First Methodist. Recitals every third Monday of each month.

HAMLIN HUNT: Minneapolis, Minn., Plymouth Church, Monday evenings.

EDWIN ARTHUR KRAFT: Oct. 5, Cleveland, Ohio, Trinity Cathedral.

NORMAN LANDIS: Oct. 14, Flemington, N. J., Presbyterian, Woman's Club recital.

EDWARD G. MEAD: Sept. 30, Granville, Ohio, Denison University.

FREDERICK C. MAYER: Carrillon Recitals Sundays and Thursdays until mid-December, Park Ave. Baptist, New York; West Point, N. Y., Cadet Chapel, Sunday afternoon recitals.

DAVID A. PRESSLEY: Oct. 15, Columbia, S. C., First Presbyterian, dedicating new 3-m Pilcher.

ALBERT RIEMENSCHNEIDER: Oct. 7, Cleveland, Ohio, Museum of Art.

HENRY F. SEIBERT: Lake Placid Club, N. Y., Reading, Penna., Trinity; Portsmouth, Ohio, 3-m Moller; Nov. 12, Washington, D. C., Washington Auditorium.

ADOLPH STEUTERMAN: Oct. 18, Memphis, Tenn., Calvary P. E.

sitions, appeared in Carnegie Hall, Pittsburgh, Pa., Nov. 3; Massell Hall, Toronto, Nov. 4; Elmwood Music Hall, Buffalo, Nov. 8; Symphony Hall, Boston, Nov. 10; Mecca temple, N. Y., Nov. 12; Academy of Music, Brooklyn, N. Y., Nov. 11th and 15; Metropolitan Opera House, Philadelphia, Nov. 16; Lyric Theater, Baltimore, Nov. 17th; and at the Arena, Washington, D. C., Nov. 18. John Finley Williamson is the Director.

FRANK PARKER presented Stoughton's "Woman of Sychar" in Park Baptist, Utica, N. Y., Oct. 25th.

STONY POINT ENSEMBLE of 50 trained voices gave a concert in the Metropolitan Opera House, New York, Nov. 10th, under the direction of Mr. Alexander Koshetz. It is a concert organization with singing almost approaching the perfection of the orchestra, working entirely unaccompanied, and itself securing mild orchestral effects from the voices; the program is sung in odd but attractive costume with excellent stage-lighting effects, and all numbers sung from the stage are sung and conducted from memory. The Ensemble is making an extensive tour and this is its first season. (Last minute news gives the tour cancelled after 4th concert for lack of public support—which amounts to the proportions of a tragedy in choral music, when an organization of this character cancels its bookings and abandons its plans after having presented choral work at its very best and found no support for it. Here was something absolutely new, and almost perfect in its presentation, save for an unnecessary vocal soloist and "dancing" that was stupid—which were the only errors of the entire program.)

the Advent; plans were made for a recital by Dr. Hollins; Mr. Whitehouse gave his report as delegate to the recent Guild convention in Chicago.—GEORGIA EVA LOCHENOUR, A.A.G.O. Sec'y.

NATIONAL ASSOCIATION gave a reception to Dr. Hollins Oct. 5th, in St. Thomas' Church, New York; Dr. Hollins played for the guests and improvised. The Association backed the New York appearance in Mecca Temple Nov. 12th of the Dayton Westminster Choir under Mr. John Finley Williamson and gave a supper to the Choir after the concert when many of the City's prominent choir-masters attended and glowing tributes were paid to Mr. Williamson and his singers.

NEW JERSEY N.A.O. held its first meeting Oct. 20th in Claremont Presbyterian, Jersey City.

PENNSYLVANIA N.A.O. reelected Dr. William A. Wolf president, William R. Lantz vice president, Charles E. Sieber secretary, Donald Nixdorf financial secretary, William Z. Roy treasurer.

CAMDEN N.A.O. under the presidency of Mr. Howard S. Tussey and editorship of Mr. Howard C. Esqin has expanded its mimeographed monthly "Cipher" to a printed four-page leaflet.

CHICAGO CHOIR DIRECTORS GUILD presented an official Service in Ravenswood Methodist early in October, under the leadership of Mr. Alexander Harley, with Mr. Rex Keller at the organ.

M.T.N.A. holds its convention in Dayton, Ohio, Dec. 28th to 30th, with special railroad concessions as usual. Mr. Edwin Arthur Kraft will give a recital on the Deeds residence



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organ, and the Dayton Westminster Choir will give a concert.

#### READERS' WANTS

H.W.C. wants suggestions in T.A.O. columns as to the experiences of any who have had their boys sing through mutation period. Miss Vosseller of the Flemington Choirs has practiced the method for years and is thoroughly at home on it; how about those who are not so confident or experienced?

Also an instruction book on the organ for "the voracious beginner"—any readers have an instruction book they have tried and proved? Write us a paragraph of description for publication here. Not so much interested in books of a generation ago as those right up to the minute.



#### WANTED

WORKMEN in all departments of organ building where none but the best materials are used and factory equipment is excellent; action men especially, wood-pipe makers, and one or two qualified voicers accustomed to artistic work. Apply to C. A. Benson, superintendent of organ division, Welte-Mignon Corporation, 297 East 133d St., New York City.



#### MAGAZINE NOTES

**YOUR ADDRESS!** Do you notify us in advance of a change? Publishers lose thousands of dollars every day because readers fail to notify their magazines of changes of address till after magazines have been mailed and lost through wrong addresses. Please remember that mailing envelopes are prepared weeks in advance of the delivery of your copy, and your changes of address is desired at the very earliest moment; give your old postoffice your new address also.

The magazine requires the usual courtesy of press passes for events of any kind that desire critical attention in these pages, whether a recital, or a choral concert, or organ dedication, or theater work. And the giver of the concert takes all the risk, for it seems to be the desire of the profession that truth, painful or otherwise, be the rule in these pages.

A reader gives the name of an organist doing Unit playing with great credit to himself and the builder, and suggests a review of his work. The detailed, professional analysis of organ playing and choral work, is the most important business before the organ world today. But it must be honest, not fearful nor too greatly softened.

Postal deficit is likely to be \$42,000,000, this year—partly because some of us fail to keep our addresses correct on the files of our magazines, as also in the address-books of our friends. And the publishers are the only interests in America still paying full 1918 war tax.

WELTE-MIGNON wants workmen in all departments, action men especially, wood-pipe makers, and a few voicers qualified to meet Welte-Mignon standards. Their factory is in New York City at 297 East 133d Street.



#### LOS ANGELES THEATER ORGANISTS CLUB

THROUGH the courtesy of Barker Bros. and Mr. Sibley G. Pease the first of the season's program meetings of the Club was held in the antique studios of Barker Bros. store, after the show, Oct. 21st. The studio is equipped with a residence style Welte-Mignon, the console being placed in the main studio on the second floor with the Great, while the Echo, characteristically encased, lends distinctive charm to the first-floor setting. This is a small instrument but the players of the evening gave us plenty of contrasting registrations and displayed good use of utility combinations, making the program so interesting that the short earthquake at one-thirty a. m. was unnoticed by most of the organists.

The organ will be supplanted by a much larger instrument in the new Barker Bros. building to be completed in the early spring. With the completion of this great store Los Angeles will have an auditorium equipped with an organ suitable for artist recitals where regular admission may be charged. Admission fees for California churches are illegal. Moller is constructing a large instrument for the new Shrine Temple which seats 8500; it will also be available for recitals.

If the first season meeting may be accepted as a criterion, we anticipate some brilliant events during the winter. Probably more than two hundred organists and friends, many members of the Guild, enjoyed the gracious hospitality of the Barkers and Mr. Pease, during the hour program and the delicious luncheon and smoker which followed, the elegant studios making a most picturesque setting for the event. While your Correspondent and Fred Schol of the Forum were the official Club committee Mr. Pease would not allow us to commit anything and personally made all arrangements even to acting as master of ceremonies during the program.

Dr. Charles Heinrich, of Carnegie Institute, Pittsburg, playing the MIGNON OVERTURE auspiciously opened the program. The mere fact that he was not present in person did not lessen the enjoyment of his recorded playing on the Welte-Mignon, though it is regretted he did not hear the enthusiastic reception of his number. Mr. C. Albert Tufts entertained with PLAYERS of Granadof and an original composition, STACCATO CAPRICE, followed by the song "SONYA" as an encore number. Mr. Tufts' work is characterized by precision and clarity and he uses good showmanship in the selection and performance of his numbers. Miss Virgie Lee Mattoon, First Presbyterian soloist, accompanied by Mr. Pease at the piano, sang Manna Zucca's "NICHAVA" and "AN EVENING SONG" by Gilbert. Brownie Mattox, of Warner's theater, Pasadena, played a medley of popular melodies, including some Rose Marie numbers, in regulation theater style, following which Mr. Pease introduced Mr. Clarence Barker of the firm, Mr. Walter Poulton, associate with Mr. Pease, Mr. Warner of the Warner theaters and Mr. George W. Gittins, president of Welte-Mignon. Mr. Gittins gave an interesting sketch of his company and their achievements and allowed us to peep at some of their extensive plans for immediate development. He heartily commended our organization and both he and Mr. Barker extended an invitation for us to arrange a meeting in their new auditorium. The ISOLDE LOVE-DEATH as recorded by Mr. Clarence Eddy was presented by Mr. Pease and was followed by the Demarest FANTASIA for organ and piano played by Mr. Pease and Ruth Chambers, pianist of the Pickford-Fairbanks quartet. This group of splendid numbers so artistically presented was especially enjoyed by the theater organists who are obliged to play and hear rather more jazz baby-charlesburg symphonies than is good for the artistic temperament. Mr. Julius K. Johnson of the Hollywood Egyptian gave the closing group of numbers including Yon's NENA, Grainger's SHEPHERD'S HEY, and an original novelty transcription of the song "The World is Waiting for the Sunrise." Johnson was in happy mood and delighted the crowd with his brilliant work. The hosts of the evening then presented a luncheon and smoker which furnished a perfect finale for the evening.

—ROY L. MEDCALFE.



#### BIRMINGHAM

by  
LEE  
GEORGE  
HAMRICK

Official  
Representative

AUSTIN, through their representatives Mr. O. D. Allen and Mr. M. B. Welch, have completed the new 3-4-0 Cosby Memorial Organ of the Sixth Avenue Presbyterian. The Echo is interesting: a three-rank String Celeste, a two-rank Flute Celeste, Fern Flute 4', and Vox Humana. The Harp Celeste is in the Great-Choir, as are the Chimes. The location and installation are ideal. A most impressive screen-front replaces the usual pipe display. The organ is entirely under expression. The Swell French Horn and Mixtures are features.

Mr. Edwin H. Lemare, now City Organist of Chattanooga gave the inaugural recital, November 16th, to a capacity house. Two Bach numbers, the GREAT G. MINOR, and the FUGUE A LA GRANDE the latter "request!" three of his own compositions including the inevitable ANDANTINO, two of his arrangements of loved melodies, a number each by Bossi and Wagner, and the Overture to RUY BLAS by Mendelssohn completed the stated pro-

gram. "THE ROSARY" as a request number, and an improvisation on a theme submitted by Josef Stoves, were added.

Mr. Lemare exhibited his customary technic, as well as his love for prevailing Pedal tones. The frequent use of the Tremulants and the Vox reminded the writer of the player's oft expressed aversion to the theater organ. He made insistent use of the Swell Organ upon itself, rather than coupled through the Great, and showed his aversion of the use of octave couplers to the detriment of a full organ scheme for their use.

Three numbers by the church quartet and soloists seemed to the writer an imposition upon a program already long—even if they were of interest. An opening organ recital should stand upon its own merit as a solo instrument.

The Music Study Club luncheon at the Southern Club on Monday afternoon was a happy event. Besides the official body of the Club, some twenty local organists were included to meet the honor guest, Mr. Lemare. Other than a public introduction of each organist to Mr. Lemare, and introductory speeches by the President of the Club, Mr. Lemare's own lucid talk was the main feature. He spoke in the main of the lack of serious organ study in America as compared to England, he scored the Unit and the theater organ, and their introduction into our schools of music, and paid his respect to American organ builders for their orchestral tone quality, and mechanical improvements, but bemoaned the lack of the "English Cathedral qualities—especially in that of the Diapason tone."

The advent of the new church year beginning with October found perhaps fewer changes in the personnel of the musicians than any time previously. Mrs. W. A. Logan again assumed directorship of the Southside Baptist. Josef Stoves with Independent Presbyterian, and Mrs. Sarah Vann at First Presbyterian; most of the others holding their former posts.



#### DETROIT

by  
ABRAM  
RAY  
TYLER

Official  
Representative

THE Michigan A.G.O. began its season very auspiciously at First Congregational where the new Dean, Charles Frederic Morse, functions most ideally. Plans outlined for the year include becoming acquainted with the claims to attention of most of the big American builders of to-day, each of whom has or will have a fine new example in some Detroit theater or church this year.

The buffet lunch set the inner man to working so that the outer was agreeable and open to the best impression. Mr. Guy Bevier Williams, noted pianist, furnished the only entertainment, an exposition of Valentine's excruciatingly amusing, as well as amazing, variations on MARY HAD A LITTLE LAMB.

An amusing contretemps in our theater world occurred recently when one of the realest organists to be found on a theater bench took her nerve in her hands when the

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### SACRED—MIXED VOICES

MANNEY, CHARLES FONTEYN

*Giving to God* Octavo No. 13,900 .12

A simple anthem in lyric style, but noteworthy for good voice-leading in all parts. It is entirely easy, and useful for quartet or chorus choirs. The text makes it a suitable number for Thanksgiving as well as general use.

### SECULAR—MEN'S VOICES

CANDLYN, T. FREDERICK H.

*Water-million time* Octavo No. 13,895 .15

Arranged by N. Clifford Page

Arranged from the original for mixed voices in response to a demand. It is as spirited and jolly a bit of rhythmic melody as the piccaninnies told about in the text. Also it is easy, and can be performed by almost any body of singers.

### SECULAR—WOMEN'S VOICES

DVORAK, ANTON

*As my dear old mother*

Arranged by G Waring Stebbins

Octavo No. 13,888 (Four-part) .12

Over a humming accompaniment in four parts an Alto Solo sings the melody of both verses. Ranges are not extreme and, thus presented, the famous song reveals new beauties. The piano part is essential.

HILDACH, EUGEN

*Passage-bird's farewell*

Arranged by Samuel Richards Gaines

Octavo No. 13,875 (Three-part) .15

To re-arrange the voices in this duet and add another was a task well suited to Mr. Gaines' outstanding abilities as a choral writer. Needless to say Hildach's music reveals new charm, and choral bodies are the richer for a beautiful lyric number to add to their programs.

### SECULAR—MIXED VOICES

BULLARD, FREDERICK FIELD

*Come o'er the sea* Octavo No. 13,889 .15

Arranged by C. Francis Woods

Arranged from the successful original for men's voices, and may be sung unaccompanied. It is in the effective old-fashioned waltz form of several numbers, some lyric and some animated, and makes a good "backbone" to a program.

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management attempted to salvage the expense of an orchestra, of temporary engagement, from the salary list of the three organists now employed, and said "Not me." The substitute hastily obtained should make the patrons of that theater realize their loss.

Unusual rumblings from Orchestra Hall promise news from that quarter shortly but the censor is very mysterious and forbidding when approached.

If I were an Organ Builder, and were asked to rebuild an old organ, I should ask if the original builder had been asked to bid and suggest a scheme; wouldn't you, dear American organist? And if I were the Organist of the church in question, I would insist that the original builder be given his chance, wouldn't you? And yet I hear of a church that is proposing to turn a really beautiful organ of one builder over to another without so much as a hint to the original builder. But, business is a thing a real American organist cannot be expected to understand. Ah! for a few more such men as Sam'l P. Warren, Dudley Buck, and Arthur Foote. Men who would know that an organ builder is also an artist.

The Kunsks are buying organs wholesale these days. I understand the Capitol has a new organ of the Unit type for Mr. Robert Clarke to display, and that the new State theater—yes, "the largest and finest" of course—is also to have a monumental organ. I'd like to puncture the exaggerations of theater proprietors as to size, cost, etc. of organs. I have in mind a small theater which a few years ago announced a wonderful new \$\*\*\*\*0000000 organ, which proved to be a small two-manual. Well, verily they have their reward, and the organists often have to stand a lot of ridicule, or else lose their job. At any rate "Bob" Clarke deserves the finest organ that can be built. The Broadway Strand has become one of the organ-only theaters. Mrs. Betty Gould, who has, I understand, left Detroit to go back to her beloved Chicago, Mrs. Jessie Skinner, and Miss Arline Renwick—three very good, conscientious, and wide awake organists who have for the last few months made a visit to that auditorium a treat for the listener as well as the see-er.

The organ in the new St. Mark's will be dedicated some time in December by a recital to be given under the auspices of the Oregon Guild. The instrument is now being reconstructed by the William Wood Organ Co. of this city. The new church is a beautiful building modeled on the Church of St. Zeno at Verona.

The beautiful Catholic Cathedral Church of the Immaculate Conception is nearly finished and the Solemn Pontifical Mass on Christmas Eve at midnight is expected to be the first service to be held in the edifice. The building is a massive structure in the Italian Renaissance style and is a conspicuous architectural feature of the City. The installation of the new 3-38 Kimball began Nov. 9th. It is hoped that the organ will be formerly dedicated by Mr. Courboin early in the New Year.

Mr. Lucien E. Becker, F.A.G.O., has commenced his monthly recitals in Reed College Chapel which has a very good Estey, presented some few years ago by Mr. W. P. Olds, a merchant of the city, as a memorial to his wife.

The Sunday afternoon Municipal Concerts given in the Auditorium at a small charge contributed several interesting numbers. Mr. William Robinson Boove was the organist of the day and the Ted Bacon String Orchestra contributed several interesting numbers. Mr. Lucien E. Becker and your Correspondent are the other organists engaged for the season. Many organizations will take part in the programs.

The old Kimball which has done splendid duty for several years in the old Catholic Cathedral, now about to be dismantled, is to be renovated and re-erected in the Servite Church of the Assumption in the north-eastern part of the city.

The great music event of the month has been the arrival of William van Hoogstraten to take the conductorship of the Portland Symphony Orchestra. Mr. Van Hoogstraten plans to use the organ in conjunction with the orchestra from time to time.



#### WASHINGTON

by  
THOMAS  
MOSS  
Official  
Representative

A LISTENER-IN recently criticized the lack of light, interesting programs over the radio. The critic said there had been altogether too much serious music, particularly from organists and certain orchestras. Singers and instrumentalists were not even excused, playing and singing the same 'old chestnuts' over and over again. I suspect the critic of being a slave to a jazz appetite. In the matter of organ programs I agree that some concessions for the sake of lightness and interest could have been made. Some numbers your Correspondent has heard simply do not get across on the organ. Through the series of organ recitals being broadcast from Washington over WCAP and WRC, people are becoming acquainted with a high type of music, excellently played, and I suspect they are enjoying it too. What an opportunity we organists have, with the added help of the radio, to make it our business to see the organ take its rightful place along with other solo instruments. A greater capacity for work, and more attention to program building will accomplish it.

A spring festival of music to be held in this city next May, sponsored by the District Commissioners has aroused such enthusiasm among musicians and civic leaders, that already the success of the project seems assured. The fine new Moller in the Auditorium, with eminent organists presiding should be an outstanding attraction. A committee of 200 including business and professional people of the city will make definite plans.

Dr. Alfred Hollins opened a series of recitals on the Moller in the Auditorium, and we were amazed at his control of the large instrument. Perhaps the most notable thing about the performance was the wide range of color combinations which were used with a lavish hand.

Other organists engaged for this series are Mr. Henry F. Schöber, Mr. Charles M. Courboin, and Mr. Firmin Swinnen.

Mr. Harry Rowe Shelly brought his quartet

with him from Central Church, Brooklyn, for a concert in the Auditorium Oct. 28. He received an ovation for his performance of Wagner's "GOTTERDAEMERUNG" music.

Mr. Lynnwood Farnam assisted on two of the five programs which dedicated the Elizabeth Sprague Coolidge festival of chamber music, as recorded elsewhere in these pages.

Mr. Lewis Atwater played a dedication program on the new organ of Concordia Evangelical Lutheran Church, Oct. 11th. Numbers by Rogers, Wagner, Karg-Elert, Von Flietitz, Lindow, Massenet, and the Bach G-m Fantasia made up an interesting and well played program.

Mr. Frederick Weaver came over from Baltimore to play at the dedication exercises of the new organ at Emory Methodist Oct. 13th., and played the following program: Concert Overture, Fricker; Nocturne, Ferrati; Piece Heroique, Franck; Idyll, Baumgartner; Chant de Printemps, Bonnet.

Mr. Robert M. Ruckman for some time past organist at the First Baptist Church is now in New York where he has opened a studio.

#### DENVER and BOULDER

By FREDERICK J. BARTLETT  
Official Representative

MR. KARL OTTO STAPPS has begun his duties at St. Johns Cathedral in an auspicious manner. We had the pleasure of hearing his first recital over the radio; and his playing created quite a decided impression. The most interesting thing on the program was the suite, MOUNTAIN SKETCHES, by Clokey, given a colorful and modern rendition.

Mr. Clarence Reynolds, Denver City organist, has just completed what was perhaps the most successful series of summer daily recitals ever given at Denver Auditorium. The audiences were large all summer, and I understand that the powers that be are more than pleased with Mr. Reynolds' success.

Miss Jean Swayne has been appointed assistant organist at the Isis Theater, Boulder, succeeding Miss Grace Barry, who has gone to the Coast.

Mr. Frank Rath, Jr., is back again at the Isis Theater, Denver, and once more is officiating at the big Wurflitzer, he himself, together with Henry B. Murtagh, Henri Keats, and others, has made famous in this western country.

I understand the First Baptist of Boulder has purchased a 3-m Moller for the new church.

Denver Civic Symphony gave the first pair of concerts for 1925-26. Mr. Horace Tureman has been retained as conductor. Their first program contains among other good things the Suite, IN A PERAMBULATOR, by Carpenter.

Your Correspondent has been appointed organist at the First Methodist, Boulder, for ensuing church year.



#### BOSTON

by  
HAROLD F.  
SCHWAB  
Official  
Representative

IN BOSTON and vicinity a number of organists increase the importance of the organs in their respective churches by recitals that are not strictly part of their work as church organists, but which contribute in a marked degree to the cultural influence of the church in the community.

Nearly every organist of ambition prepares and presents at least an evening's recital at some time during each season, but there are several who follow a weekly custom that deserves more than a passing mention.

Mr. John Hermann Loud at the Park Street Church preludes the evening service with at least fifteen minutes of organ music. The morning prelude is as long as he cares to make it. The congregation at Park Street Church is made up largely of people of average tastes and Mr. Loud selects music that pleases, and now and then introduces works that would be perhaps too serious for a steady diet. It is this sort of wisdom that raises standards of culture steadily and surely and makes no enemies for good things.

Two prominent Episcopal Churches, Em-

#### PORTLAND

by  
FREDERICK W.  
GOODRICH  
Official  
Representative



THE first Recital for the season, under the auspices of the Oregon Guild, was given by Mr. T. S. Roberts, First Methodist, Salem, at St. Stephen's pro-Cathedral, Oct. 4th, before a large audience. The recital was given on the new 2-28-701 Guenther, a local builder. Mr. Roberts, who is blind, presented a well selected program, Rogers, Bonnet, Taylor, Woodman, and Vincent. Miss Margaret Kennedy, soprano, assisted with a group of vocal numbers, and Mr. Frank G. Eichenlaub played the violin part of a trio by Mietzke with Mr. Carl Denton at the piano and Mr. Roberts at the organ. Mr. Denton is organist and director of St. Stephens'.

During the All-Oregon Exposition recently held at the Municipal Auditorium in aid of the erection of a Fine Arts building at the University of Oregon, daily recitals were given by Mr. William Robinson Boone and your Correspondent.

Mr. Cecil Teague, Majestic Theater, was elected president of the Musician's Club Oct. 27th, the first time a theater organist has held office in the Club which is one of the oldest music organizations in the city. The membership is restricted in numbers, only men of high standing in the profession being eligible for election.

Mr. Ernest Russell, formerly of Pasadena, has recently become organist of the Liberty Theater, where he presides over a large Wurflitzer. Mr. Russell is evidently a believer in the doctrine that no music previously used is good enough for any picture, as he confines his playing entirely to improvisation.

Dr. Alfred Hollins made his first appearance in Portland Nov. 12th, and gave a very attractive recital on the 4-70 Skinner owned by the city.



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manuel and Trinity, stress the music of the four o'clock vespers. Mr. Albert Snow at the fine Casavant in the former plays a half hour recital as a postlude to this service, and Mr. Francis Snow in the latter will follow the same plan when the installation of the new Skinner console for his organ is completed. Both of these men play rather serious programs, in a serious manner befitting their church buildings and services.

Mr. Frederick N. Shackley at the Dudley Street Baptist, known as the singing church, plays preludial recitals for the evening services. These programs consist largely of familiar pieces calculated to add to the enthusiastic atmosphere characteristic of this congregation.

First Church and the South Congregational Society (known as Dr. Hale's Church) have united. The 4-m Skinner and some valuable art windows and paintings belonging to the latter congregation have been moved to the First Church building. The organ is being installed in the front of the church and will be supplemented by the 3-m Austin in the choir gallery in the rear, making a most imposing equipment presided over by Mr. Wm. E. Zench at the Sunday service and by Prof. John Marshall at the Thursday afternoon vesper. Mr. Zench's recitals after the morning service will be resumed as soon as the installation is completed. These recitals strike a very happy medium between the high-brow and the type that is usually called popular. The large proportion of the congregation remaining for them is an eloquent indication of their success.

There may be others who add their bit to the development of familiarity with and love for organ music and if no mention of them has been made it is owing to lack of information rather than any desire to omit.

As a part of the service, these recitals fit in most artistically as prelude, though, in this case much care is needed in selecting the numbers. An unfitting number in the prelude mars the whole service for those who are at all sensitive to musical atmosphere. However, the organist is here at some disadvantage from a musical standpoint, for few of the congregations, even music-lovers, are able to arrive in time to give him a really satisfactory hearing; and no matter how quiet and dignified the church, the late comers moving about

always detract from the possible influence of the music. Perhaps a church organist should so sacrifice himself and his art to his religion that such selfish considerations would not occur to him, but one cannot but wish his work could have its full effect, whether he personally receives credit for it or not. Then, could any one imagine a minister entertaining a gathering or leaving congregation with the results of his hours in the study? And some of these same ministers think it strange that the organist should be at all displeased with a habit of conversation that prevails during preludes and postludes in many parishes.

The postludial recital is a thing distinctly apart from the service itself, however it may be doctored up, if the service has any inherent plan or purpose. The benediction and succeeding verses and responses close the service, and if any attempt is made to connect it with the recital an anticlimax results.

The organ may begin immediately after the benediction or there may be a pause; both customs are in use, but the organ music forms a brief dignified entertainment for those who wish to stay. But in either case, from a musical standpoint, the organist enjoys a decided advantage that would be denied him should his music precede the service. Only those would be present who really desired to hear the music, and the less interested have every opportunity to hear the work under favorable conditions, thereby adding to interest, and there is every chance that the playing itself will actually be better with a completely sympathetic audience and in a quite undisturbed atmosphere.

But which ever plan is customary, one thing is absolutely necessary to any continued success, namely that sufficient time be spent in the preparation of the music. Half finished work sounds either careless or monotonous. The enthusiastic will lean toward the former and the musicianly, but over-busy, toward the latter. We have no right to expect people to want to hear us unless our work has become almost masterly; no matter how simple the composition, or how good the organist, that means thoughtful, unhurried preparation. A program of simple things well played is a pleasure, but great works played in anything less than a great style are merely boring to the non-musician.

But in whatever place an organist may find

himself, careful work, using but not abusing all the facilities available on the organ, a wide variation in style of music used, and a wise adaptation to the attitude of the average listener, will in the end win recognition and appreciation, as it has in so many instances in the past, when coupled with a great amount of persistence and self-criticism.

#### GENERAL NOTES

A WALL STREET BANKER was organist recently for an event at the Waldorf Astoria, New York; he was Ernest K. Satterlee, a bank president.

BALABAN & KATZ have begun an experiment of rotating their directors and organists among their largest theaters in Chicago and it is said that the plan will be extended to their new interests in New York City.

WILLEM VAN HOOGSTRAEN has been engaged for next Summer's open-air Philharmonic Concerts in New York City.

LONDON musicians unions have been instrumental in securing a Government prohibition against American jazz band tours in Great Britain.

CHICAGO UNIVERSITY will spend almost two million on a new chapel of cathedral proportions.

HARRY M. CRANDELL has transferred his 13 Washington Theaters to the Stanley-Crandell Co. of Philadelphia in which corporation he will retain a large interest.

OKLAHOMA Federation of Music Clubs has announced a Manuscript Organ Recital for its convention in Oklahoma City next year.

GRACE METHODIST, Wilmington, Del., is said to contain the largest stained glass window in America; it has been newly installed, contains 65,000 pieces of glass, and is lighted by electric lights shining through it.

AUGUSTUS F. CLARKE is now with the Wicks Organ Co.—whose direct Electric Action patent he considers "the outstanding invention of modern organ construction." Mr. Clarke spent his boyhood as a chorister in St. Margaret's, Liverpool, where the late George Ashdown Audsley was a member; his apprenticeship in organ building included holding the keys at Dr. Audsley's residence organ during the tuning process. Mr. Clarke advises that our impression of "rich" organ builders is "very erroneous."

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